

DOCUMENT RESUME

ED 066 963

FL 003 353

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TITLE French Teaching Aids.
PUB DATE 72
NOTE 120p.

EDRS PRICE MF-\$0.65 HC-\$6.58
DESCRIPTORS Cartoons; *Cross Cultural Studies; Cultural Education; Cultural Enrichment; Educational Games; *French; Games; Grammar; *Instructional Materials; *Language Instruction; Modern Languages; Pronouns; Proverbs; Reading Materials; *Secondary Schools; Textbooks

ABSTRACT

Supplementary teaching materials for French language programs are presented in this text. Primarily intended for secondary school students, the study contains seven units of material. They include: (1) French gestures, (2) teaching the interrogative pronouns, (3) French cuisine, (4) recreational learning games, (5) French-English cognates, (6) writing skills in French, and (7) gems of wisdom -- including proverbs, sayings, locutions, literary quotes, and common verses. Cartoons derived from "Asterix" and elsewhere are frequently used to illustrate the materials. (RL)

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FRENCH TEACHING AIDS

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TO THE TEACHER

This material was prepared to meet an unfilled need French teachers have for practical, usable teaching ideas to supplement those found in textbooks. It has been designed to help make the learning of French more exciting, more interesting, and more valuable both to teachers and to those who study the language.

The material has been divided into sections, each of which has been treated as an integrated whole. Suggestions for the teacher usually, appear inside a small, rectangular square.

Numerous illustrations have been included to enhance both clarity and appearance. Those for French Gestural Language were drawn by Michael Lyons and are patterned after figures from the well-known Asterix series published by Dargand S.A., 92 Neuilly -sur- Seine in France.

I should like to acknowledge the valuable assistance of the following students in my French methods classes who have assisted in preliminary research, composition illustration and typing of parts of the work:

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FRENCH GESTURES



To gain an understanding and an appreciation of gestural language among the French is to augment one's ability better to comprehend the culture, the people and the language. It is common knowledge that the French talk with their hands--probably more at least than people of other cultures. The material in this treatise is an attempt to apprise learners of the importance of gestural language itself as well as offering them a means of learning to comprehend and produce common gestures presented.

Each of the 24 gestures is illustrated in a natural context in a large sketch at the top of the page. Then, below, the gesture itself has been enlarged for a clearer view. At the bottom of the page a verbal description of the gesture is given along with a brief commentary.

At the end a five page evaluative section has been added which will aid the teacher in her presentation.

Gestural Language



A gesture may be broadly defined as a visible expression, posture, movement of the head, face, body, limbs or hands, that a speaker makes, consciously or unconsciously, with the aim of conveying his message. For practical purposes, gestures may be classified and partially illustrated as follows:

Folk gestures: Indian sign language, interlocation (by hand signals) of deaf mutes, semaphore signaling, umpire, and auctioneer signs.

Autistic, that is, self-directed, nervous gestures: doodling, opening and closing objects carried in the hand, swinging a watch chain, tapping with the fingers, crossing legs, smoking, and snacking.

Mosher postulates that all gestures are literal or figurative. The former applies to gestures when they refer to physical objects, to the material world, indicating location or extent in space such as by a wave of the hand. Figurative applies to gestures when they express mental or emotional states or actions which are analogous to physical states or actions. Mosher goes on to subdivide these latter into the following classes: purely emphatic, descriptive, locative or distinguishing, expressive of physical, mental, or emotional states or actions.

Research into gestural or non-verbal language is relatively new. Human gesticulation has been the object of much interest throughout history and in the 19th Century began to be investigated scientifically by a number of scholars. These scholars suggested that gestures started with the origin of language. Hayes of the University of Florida, says that among the Sioux Indians, gesture language and picture writing existed side by side, with a close correspondence between the two. In some cases Sioux Indian pictographs did not depict the being represented at all, but rather the *manual* gesture which designated this being. It

is known that the Phoenicians, the colossal pedlars of the ancient world were forced by necessity to communicate with gestures. Professor Flinders Petrie reports that "A great signary . . . was in use all over the Mediterranean as early as 5000 before Christ." Mr. Tchang Tcheng-Ming, in his book L'Ecriture Chinoise et le Geste Humain finds intimate relationships between Chinese gestures and Chinese writing. Hundreds of characters contain the symbol for hand, eyes, body, feet, and face, caught in the act of gestural communication. Tchang calls these characters *frozen gestures*. It is well known that American Indians communicated intertribally by means of a universal sign language which served as a gestural *lingua franca* everywhere.

GESTURAL LANGUAGE TODAY

Many educators have suggested that gesture is an important part of language, that it contains enough matter to be included under the general heading of *content*. It can be and ought to be taught. Professor Francis Hayes has even suggested that we should have a *dictionary* of gestures. In certain civilizations, gestural language is the main type of communication. The sign language of the North American Indian is so complete that it has often been compared to the deaf-mute language. In a society like those of the Western World, gesture is an enlarged conception of the word language. It has been said that gestures speak louder than words, they can either give you away or redeem you.



Although by far the majority of people resort to gestural language as an enlargement of their own word language, non-verbal language is used extensively among certain classes of people. Criminals have their own secret gestures. Surgeons use a hand code with the instrument nurse for indicating instruments needed in the operating room. Trappist monks use a number of gestures for communication. The handshake is the customary ritual for closing the unprogrammed meeting of the Quakers. Grant Loomis has written a book on the sign language of truck drivers in which he explains the meaning of their gestures. It has also been claimed that you can teach a form of language to a chimpanzee by signs. In his book The Age of Reason, Jean Paul Sartre mentions that drug addicts, prostitutes, and sexual perverts are said to use certain gestures as identification and for solicitation. It is said that Louis XIV never passed any woman without removing his hat. How far he removed it depended upon the lady's rank.

GESTURAL LANGUAGE IN FRANCE

French civilization, owing its growth and development largely

to an influx of immigrants, has been a melting pot of cultures. Among the elements which have stood the test of time has been a rich heritage of gestural language, some dating from the Gauls and Romans, which is so basic to communication that it cannot be ignored if the learner desires properly to "speak" and "understand" French.

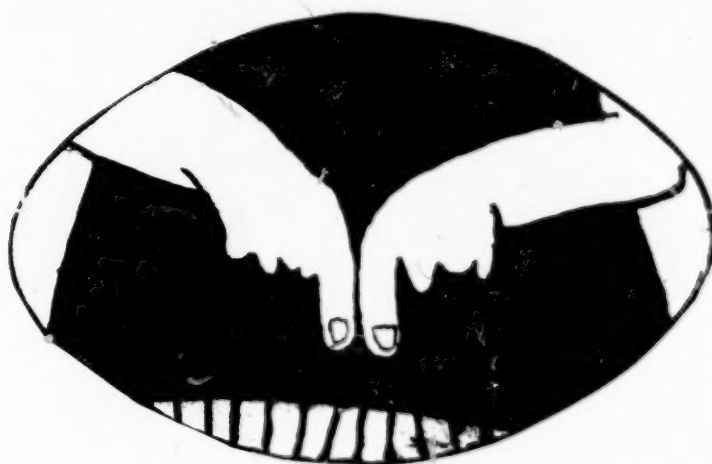
A knowledge of gestures and their meaning in the language of the French permits one at once to establish a better rapport and also to identify with the people more readily. In addition to facilitating communication, gestures enhance one's chances of making friends quickly. Although Mario Pei estimates that there are some 700,000 gestures tucked away in all languages and cultures of the world, only a few of the most common French gestures will be illustrated and described here.



One must keep in mind that all gestures are not used uniformly by all classes of people in all regions. In the same manner that one might choose only the best vocabulary when addressing royalty, so ought one to select only certain gestures for use in polite company. For example, French etiquette prescribes that when one is introduced to an important person, in lieu of shaking hands, a gentle bow is in order. The bow may be accentuated up to the kissing of the hand for a lady, depending upon her degree of importance. Because the well-educated Frenchman has a better command of the spoken language, he is less likely to make extensive use of gestural language. In fact, as the individual's social standing and education diminish, the quality and number of gestures he uses tends to increase. Education has a marked effect on the degree to which one resorts to gestural language.

Some variety and change in the gestures found in different regions of France are to be expected. People from the city may use slightly different gestures than the average countryman. Those described below, however, will, in the main, be used rather generally throughout France.

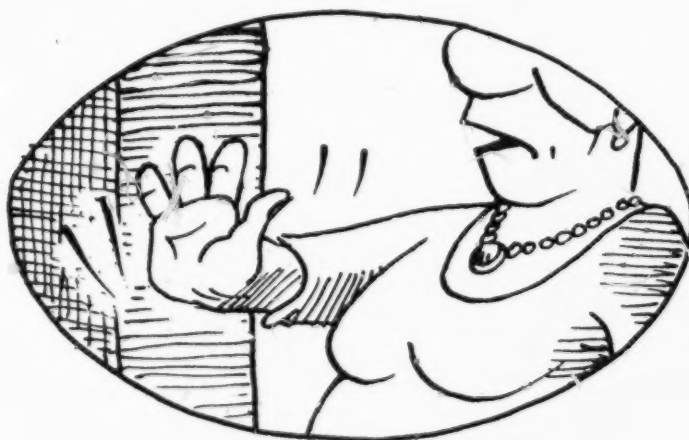
Each gesture on the following pages is shown first in a social situation. At midpage, the gesture itself is isolated and below described with directions and commentary. At the end, suggestions on how to teach these gestures in the classroom have been included.



HOLDING BOTH HANDS TOGETHER, INDEX FINGERS EXTENDED WITH PALMS DOWNWARD is a gesture characteristic of French geniality and friendliness. French men (as well as women) embrace, everyone shakes hands, and contact (touch) is far less taboo than in the United States. It is little wonder that the French should designate a close friendship by extending the index fingers of both hands held tightly together almost as though they were embracing. The gesture is used among men, women, and children.



WAGGING THE UPWARD EXTENDED INDEX FINGER FROM SIDE TO SIDE is a gesture which expresses a negative, admonitory assertion meaning *permission not granted* or *you ought not do whatever is in the offing*. It can also mean just plain *no*, *there are none*, *there is nothing left*, or the like. Our equivalent in the USA is wagging or shaking the head from side to side. The French accomplish the same purpose with the extended index finger moved rapidly from side to side with palm side facing the recipient of the communication. Facial expressions expand and make more explicit the degree of negation intended by the gesture.



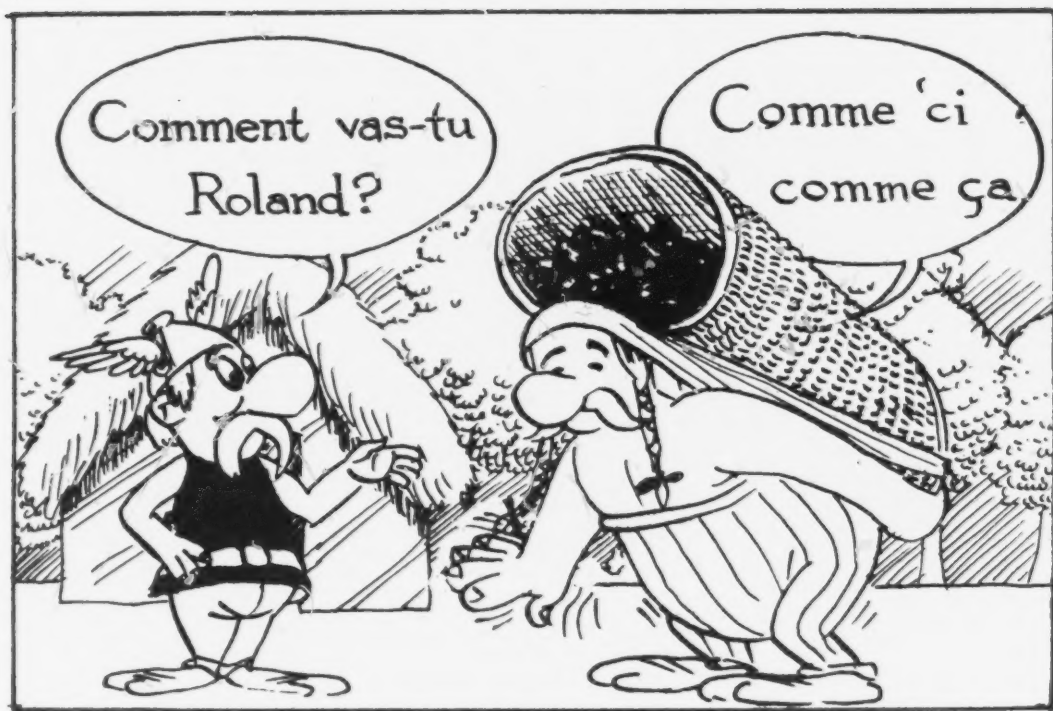
ARM STRETCHED OUT WITH HAND AND FINGERS EXTENDED UPWARD much like a football straightarm, signifies rather forcibly to wait, to stop, to hold it, not to continue or go any further--at least for the time being. It differs from a similar American gesture in that it can mean more than just stopping one's physical motion, it can mean refraining from any activity including thinking itself.



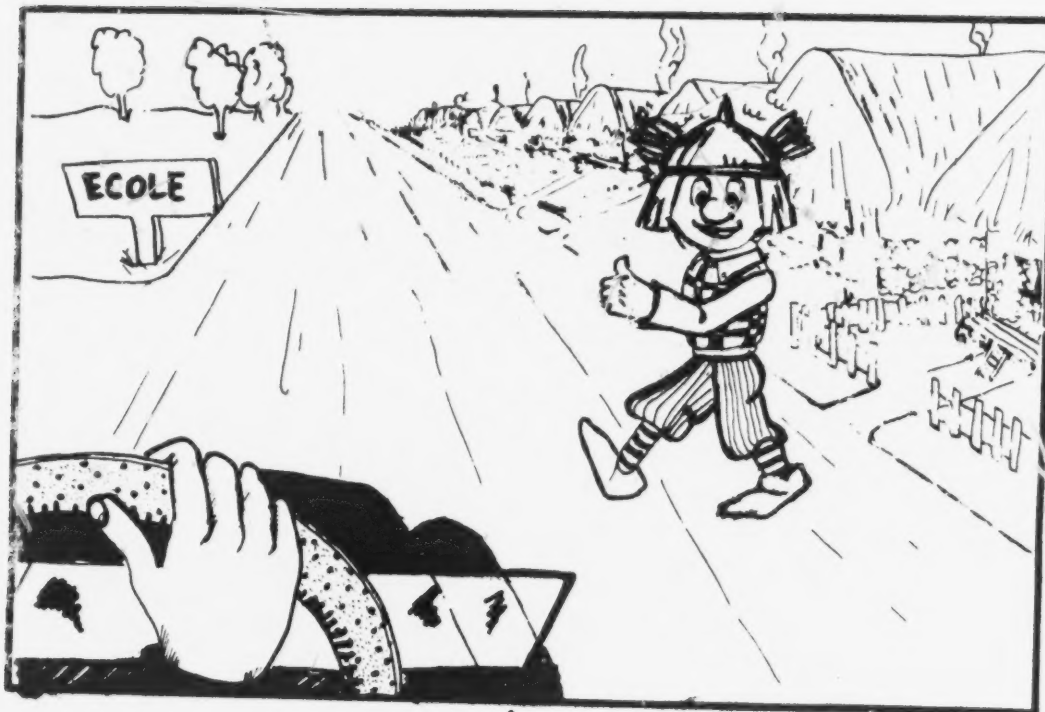
TAPPING THE TEMPLE WITH THE INDEX FINGER indicates the passing of judgment on apparent mental aberrations. This gesture commonly serves to put over the point that someone's thinking or actions are *not quite right*. One simply aims the index finger at the temple and lightly taps, indicating that the person in question is weird but not completely crazy.



THE FINGERS OF BOTH HANDS HELD TO THE FOREHEAD ACCOMPANIED BY DOWNCAST EYES, indicates sudden dismay or gloom upon the realization of a fact of circumstance difficult to bear. Sometimes, if the shock is especially painful, one may *clutch* the head.



WAGGING THE HAND, FINGERS OUTSTRETCHED AND PALM DOWNWARD is a gesture exemplifying the French tendency to *frankness* which Americans often do not demonstrate. In France, when one is asked "*Comment allez vous?*" the tendency is not to give an automatic reply of, "*très bien*" as we might do. Rather, if a Frenchman has a slight headache he will admit it, usually by this gesture made by lowering the hand, palm downward with the arm extended to the front, elbow bent and oscillating the hand from side to side while saying in a low, apologetic voice "*comme ci, comme ça*" or "*pas bien, vous savez.*" The gesture and the expression tend mutually to reinforce the impact of the communication.



LIGHTLY CLENCHED FIST WITH THUMB EXTENDED UPWARD (front or back view) from outstretched arm is a signal for an oncoming driver that the pedestrian is preempting the right-of-way. It is known among the French as *pouce-je-passe*. The gesture of thumbs up normally commands attention anyway, and has, within recent years, become very popular especially with school children. Occasionally, youth take undue risks stopping oncoming cars with this gesture.



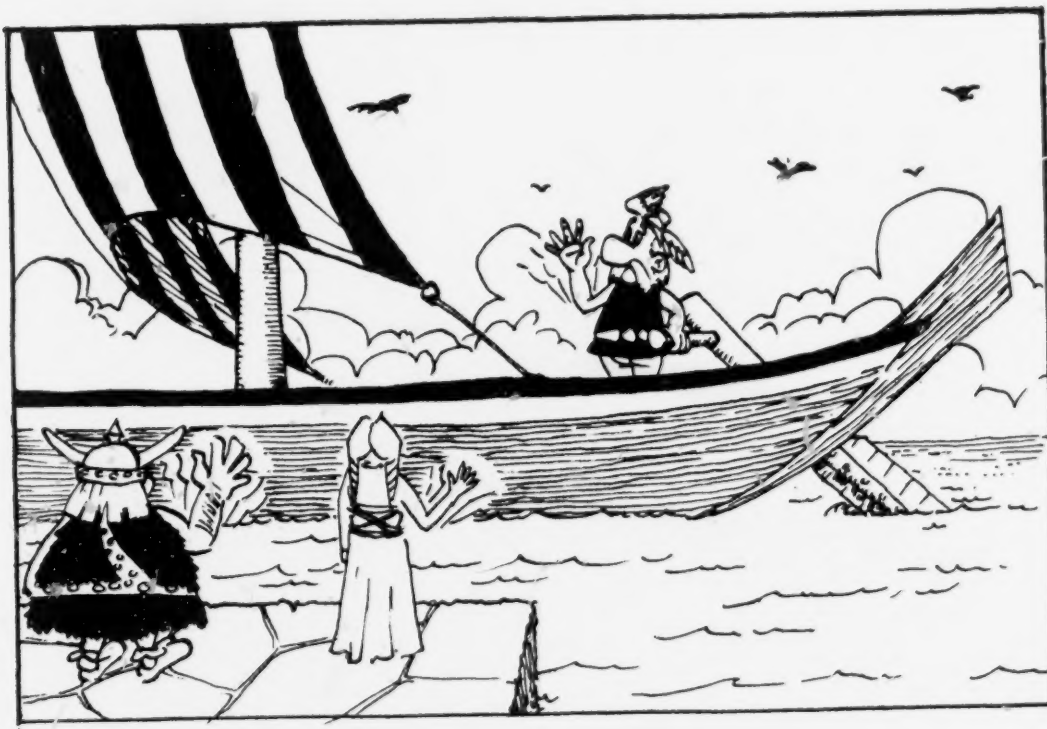
UP AND DOWN MOVEMENT WITH THE PARTIALLY-CLOSED HAND FROM THE WRIST shows mild surprise or amazement usually accompanied by the famous French assertion, "oh la la," characterized by a special pattern of intonation oh la la, and coupled with a hand motion not unlike that of a person who has just smacked his left thumbnail hard with a hammer and is shaking his thumb as he fills the air with alleviating expletives. In French "oh la la" is a mild expletive expressed to the accompaniment of the extended thumb and lightly clenched fist shaken downward from the wrist with light arm motion almost as though by so doing the circumstance in question could be motioned away.



THE TIP OF THE INDEX FINGER TOUCHING THE LOWER EYELID (sometimes actually pulling it slightly downward) signalizes marked disbelief of information. It is also common to substitute the expression "mon oeil" without executing the gesture. The expression in English "my eye" used within the same context is sometimes used. It was more common in the U.S.A. a generation ago than it is at present.



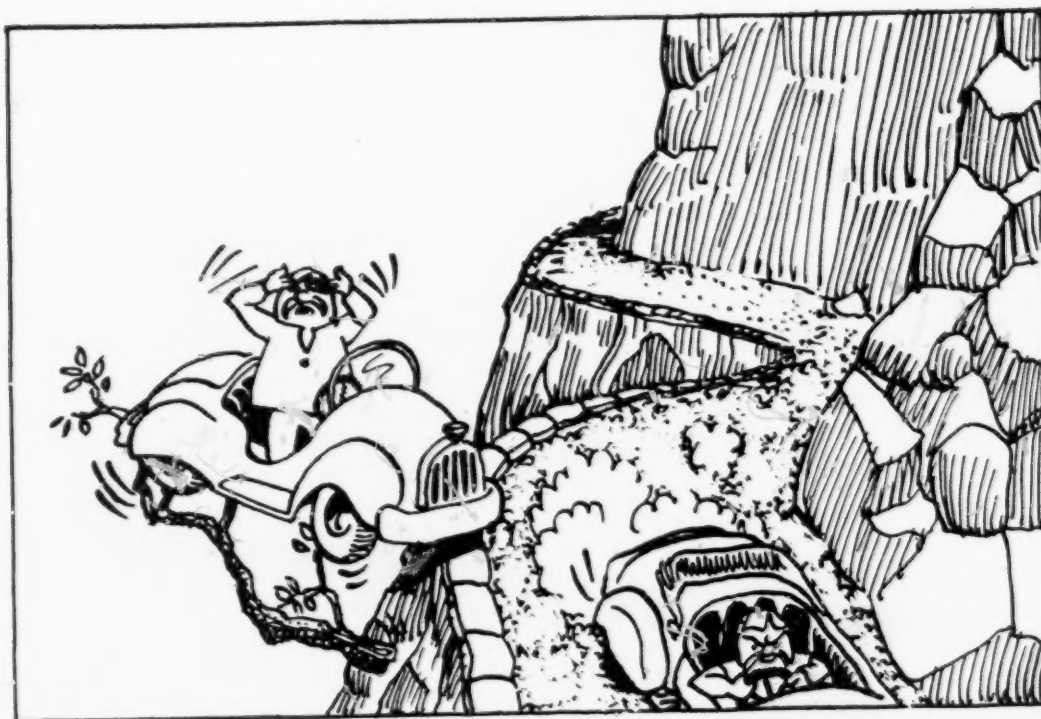
THE UP-POINTED THUMB OVER A CLENCHED FIST is a gesture frequently used by the French to show special enthusiasm for the good qualities of something one owns or is proud of. The fist is clenched with the thumb extended upward. A verbal expression such as, *c'est champion* or *c'est tres bien*, often accompanies the gesture. For emphasis the fist is shaken up and down several times. Historically, the gesture is said to be a holdover from Roman times when the thumbs-up signal from the crowd at the arena expressed approval for the champion performance of an able gladiator--sometimes sparing his life.



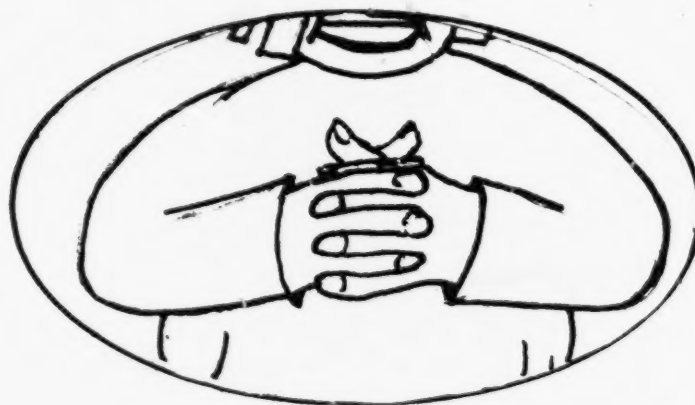
A SIDE TO SIDE MOTION OF THE HAND instead of the up and down wrist action of the hand and fingers is the gesture used by the French upon leave taking. The palm is extended, with fingers spread to the departing, and waved from one side to the other. The goodbye wave most often used in the U.S. can be construed by the French to mean *come here* instead of *goodbye*, which may lead to a good deal of confusion and misunderstanding.



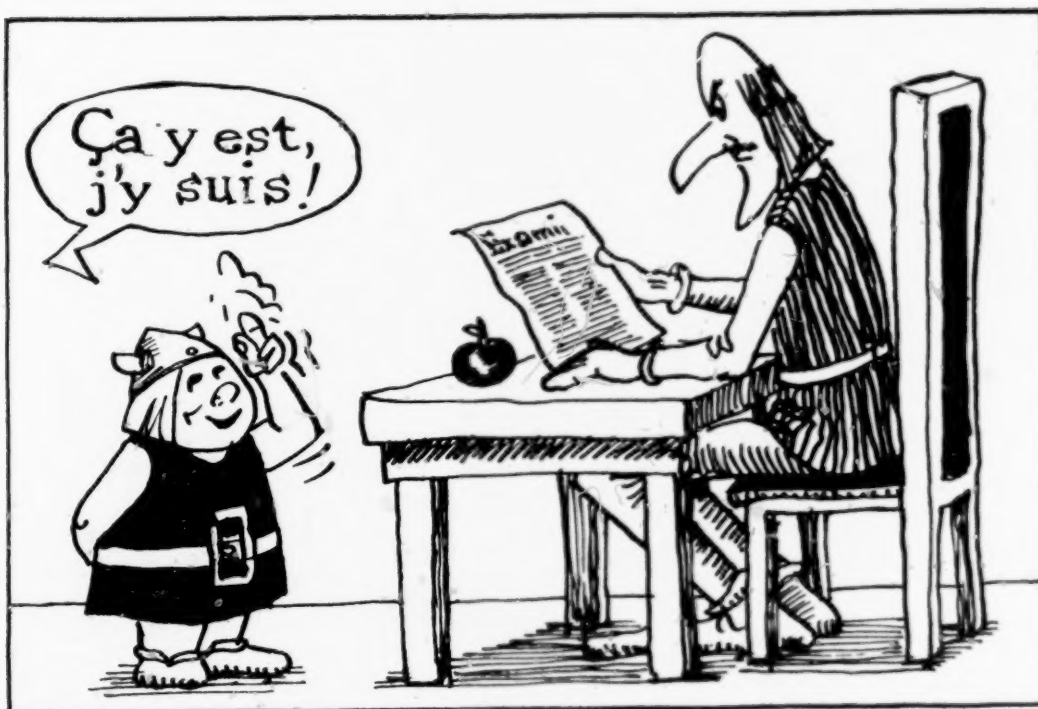
KISSING THE TIPS OF THE FINGERS FOLLOWED BY A BACKWARD FLIP OF THE WRIST is a unique French gesture generally associated with a *bon vivant* type connoisseur of good food and especially of fine wines. Occasionally it describes aesthetic female beauty, dancing and other delights. An audible smack of the lips on the tips of the fingers and thumb together, arched over the slightly upraised head, with a rapid, foot long hand motion obliquely out from the still pursed lips completes the action. The connotation always designates superlative qualities.



TAPPING THE EYES LIGHTLY AND RAPIDLY with both hands conveys the definite idea that a second party--usually an offending driver--is blind, or must be blind to have committed such an inconsiderate *faux pas*, which barely failed to result in an imagined catastrophe.



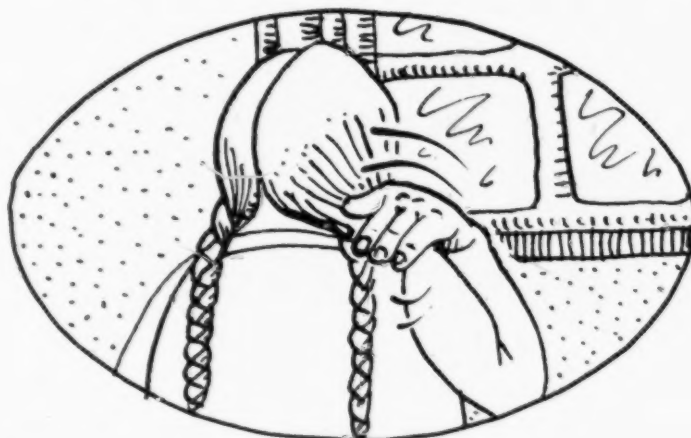
HANDS CLENCHED TOGETHER WITH FINGERS INTERLOCKING reflects a special exclamatory glee one experiences (especially among the young) at having won a game or excelled especially in some effort.



HOLDING THE UPWARD POINTED FINGER NEAR THE TEMPLE reflects a strong effort to remember something temporarily forgotten. At the moment the thought comes back THE FINGER IS SHOVED IN A SERIES OF QUICK UPWARD MOTIONS, eight or ten inches above the head indicating sudden recall.



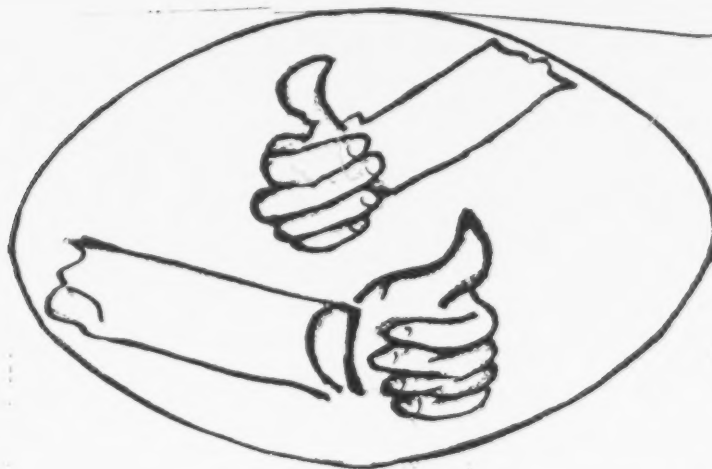
RUBBING ONE'S CHEEK WITH THE BACK OF FINGERS in a series of three or four short, upward strokes, shows the displeasure or disdain one has for what someone else is saying. It clearly indicates one's disagreement with a speaker, or performer. The gesture is usually accompanied by the expression, *il me rase*, literally *he shaves me* (too close and could cut me)." It is the kind of gesture usually used behind the offender's back and is characteristic of the French tendency to have and openly show definite and strong opinions.



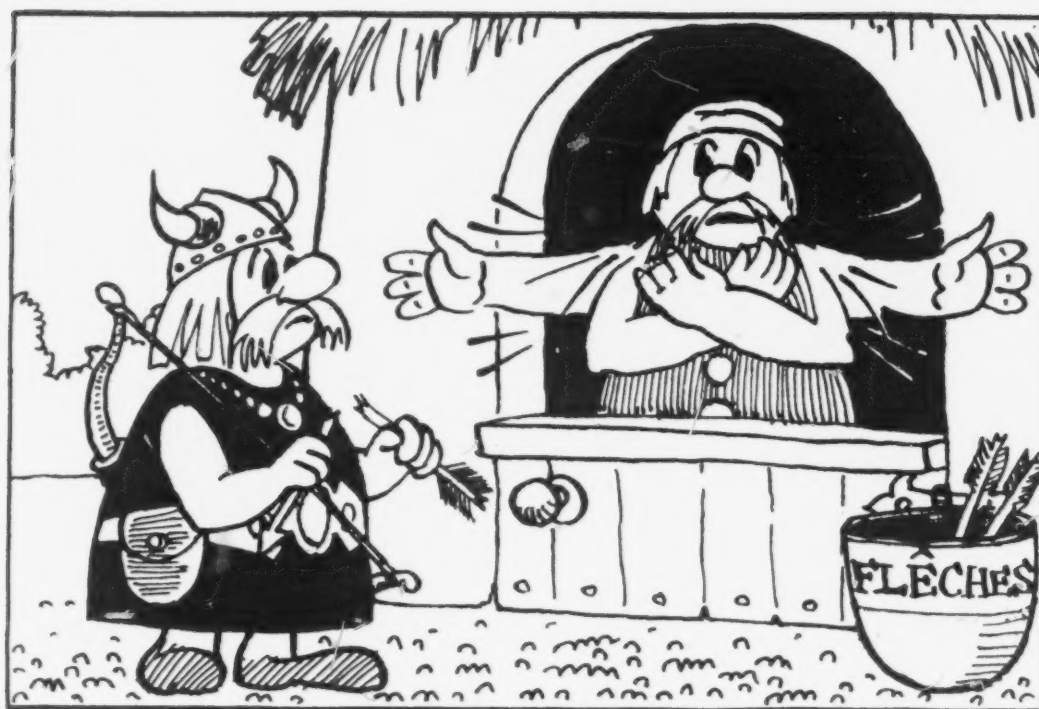
WAVING THE HAND REARWARD OVER RIGHT SHOULDER with wrist action manifests one's complete lack of confidence in what another is saying. It is a way of passively indicating that one is not listening or paying any attention, due usually to knowledge gained from previous experience that the person in question is high on *talking* but low in *doing*. The gesture suggests motioning the message beyond the range of auditory reception.



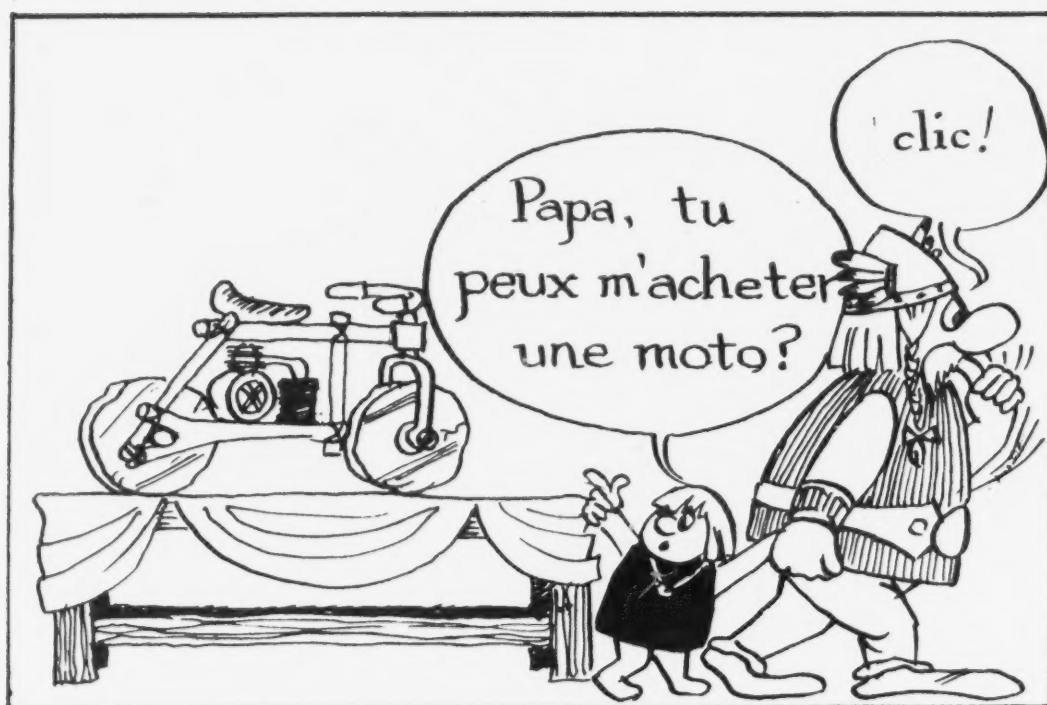
FIST CLENCHED AND SHAKEN in line of sight between one's eyes and the alleged offender, usually accompanied by voiced epithets, is the most forceful manner the French have to convey extreme displeasure toward someone who has caused them inconvenience, embarrassment or damage. When this gesture occurs it is usually too late for apologies. Be prepared either to retreat or to counter with a gesture of equal vehemence.



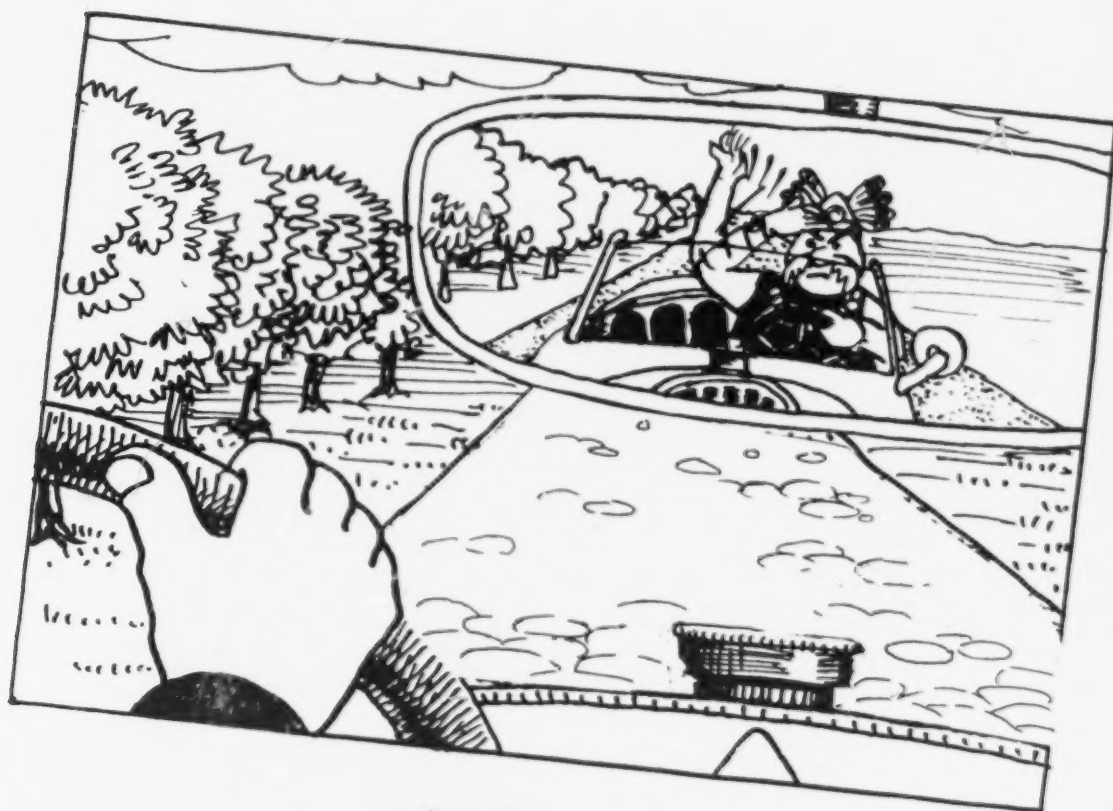
LIGHTLY CLENCHED FISTS EXTENDED WITH THUMBS UPWARD is a gesture often used by teachers and sometimes parents to get the attention of children. Usually both thumbs are extended upward, fingers drawn in, arms out to the side, sometimes raised or lowered slightly for emphasis. Those around know this gesture requests quiet and attention. Children are schooled to assist "le maitre" by quietly exclaiming "pouce, pouce!" so that those not watching will hear and also become quiet and lend their attention.



CROSSING THE ARMS OVER THE CHEST AND RAPIDLY OUTSTRETCHING THEM TO THE SIDE AND UPWARD two or three times signals one's emphatic or wholehearted feelings of approbation of an idea in question. It means (and is usually accompanied by the voiced statement) *not at all, none whatsoever or go right ahead, most assuredly* etc. The gesture need not begin with crossed arms nor may not end with fully extended arms. The basic motions, however, remain the same.



A CLICK MADE BY THUMBNAIL ACTION UNDER THE UPPER TEETH is a common gesture, usually between parent and child. It generally occurs as the negative response to a question involving the spending of money. It is definitive in nature, leaving no room for appeal. With a stern, austere look of determination a parent will gaze straight forward, place the nail of his thumb just behind the tips of his upper incisors and make a quick outward motion with the forearm resulting in a unique clicking sound as the fingernail is rapidly jerked from the teeth with the hand falling forward and down. Seldom does it require repeating for emphasis.



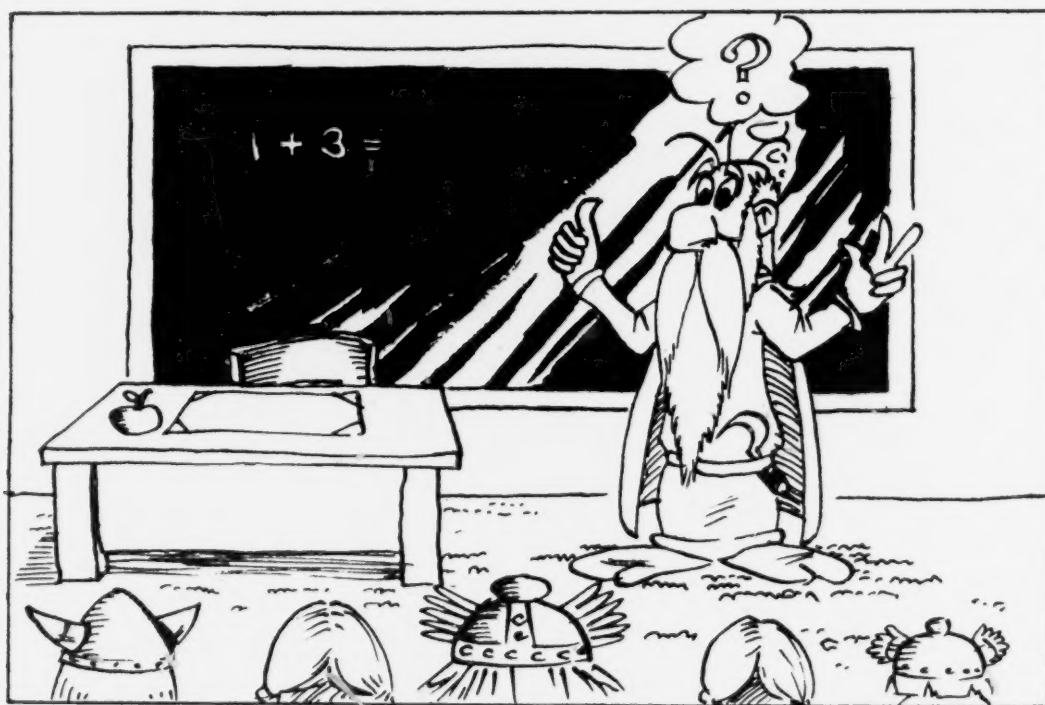
RAPIDLY TAPPING THE HEAD AND THEN EXTENDING THE ARM TO THE SIDE ABOVE SHOULDER LEVEL indicates marked displeasure of a second party's inconsiderate or thoughtless actions--usually with regard to driving. It signalizes being literally out of one's mind, or having nothing in one's head--a common gestural epithet among French drivers.



WAGGING THE INDEX FINGER TOWARD AND AWAY FROM THE FACE about six inches or so out from eye level expresses strong caution or warning. Usually it is reinforced by voiced admonitions, though it need not be. In certain instances it may be used as a gesture of emphasis. The gesture differs from its American counterpart in that the latter is executed some eighteen inches out from the eyes with somewhat less finger motion.



RAISING THE FOREARM RAPIDLY WITH PALM OF HAND PLACED ON FOREHEAD shows sudden grief usually reported by a second party but not necessarily. The head is usually turned slightly backward as the hand, which may clutch the head if the news is of serious nature, presses against the head as though imitating the blow itself which caused the misfortune. An appropriate verbal interjection often accompanies the action.



THE THUMB INDICATES THE NUMBER ONE WHEN COUNTING IN FRANCE. Americans commonly put up the index finger of either hand to indicate one and for two, the middle finger, followed by the ring and little fingers for three and four. Only in the case of an even five or ten (using one or both hands) do Americans make use of the thumb for indicating a numerical quantity. In France, however, the number one is much like our sign for hitch hiking. For two, the index finger is extended approximately as a boy would do using his hand for a gun in the game of cowboys and Indians. Other fingers are raised in their order.

TEACHING TECHNIQUES FOR FRENCH GESTURAL LANGUAGE

The gesture cues (graphic and descriptive) reproduced below are for the development of *teaching games* and/or *evaluative procedures*. One game can be made up by xeroxing the *graphic* (sketch) and *descriptive* gesture cues below and having students draw them from a box one at a time, preferably by competitive teams, and, if they draw out a sketch, tell the meaning of it; if they draw a description, act out the appropriate gesture. Points can be awarded for correct answers.

Among the techniques which may be used to motivate students to learn gestures are: (1) matching, i.e., pairing a brief description with a picture, (2) guessing games--what does this gesture mean? act out, students give meaning, (3) developing "gestural dialogs", i.e. communicating (conversing) with the use of gestures only, (4) having students insert (upon a cue) an appropriate gesture into a chosen dialog selection and (5) show a French film and have students pick out each gesture and tell the meaning of the ones they know.

Graphic
gesture cues



Descriptive
gesture cues

... indicates the passing of judgment on apparent mental aberrations.

... a forceful manner the French have to convey extreme displeasure toward someone who has caused them inconvenience, embarrassment or damage.



... indicates sudden dismay or gloom upon the realization of a fact of circumstance difficult to bear.



... shows shock or grief upon the learning of extremely bad news.



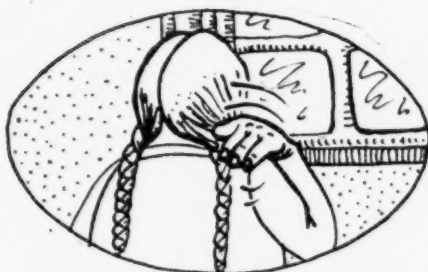
... an indication of marked displeasure of a second party's inconsiderate or thoughtless actions--usually with regard to driving.



... expresses strong caution or warning about what may happen if ...



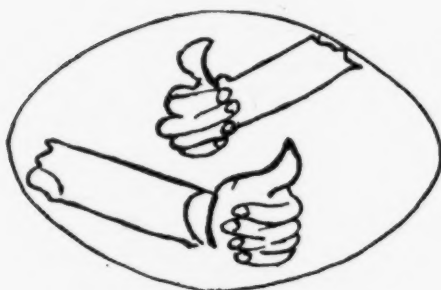
... shows displeasure or disdain one has for what someone else is saying.



... manifestation of one's complete lack of confidence in what another is saying.



... signals one's emphatic or wholehearted feelings of approval of an idea in question.



... used by teachers and sometimes parents to get the attention of children.



... characteristic of French geniality and friendliness.



... signalizes marked disbelief of information given by a second party.



... shows mild surprise or amazement usually accompanied by the famous French assertion, "oh la la."



... reflects a strong effort to remember something temporarily forgotten (first part), indicates sudden recall (second part).



... conveys the definite idea that a second party--usually an offending driver--is blind and has committed a faux pas, which barely failed to result in an imagined catastrophe.



... exemplifies the French tendency to frankness ... and tends to reinforce the impact of a communication which tells how one *really* feels.



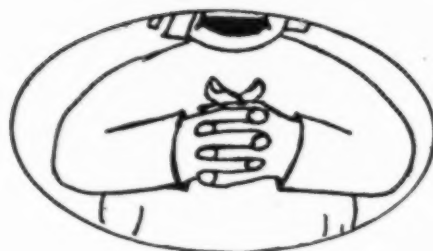
... a gesture associated with leave taking among French people.



... a unique gesture generally associated with a "bon vivant" type connoisseur of good food and especially of fine wines.



... shows special enthusiasm for the good qualities of something one owns or is proud of.



... a special exclamatory glee one experiences at having won a game or excelled especially in some effort.



... signal for an oncoming driver that the pedestrian has the right-of-way.



... expresses a negative, admonitory assertion meaning permission not granted or you ought not do whatever is in the offing-- can also mean just plain no.



... occurs as the negative response to a question involving the spending of money. It is definitive in nature, leaving no room for appeal.



... indicates the number one when counting.

Teaching The Interrogative Pronouns:

QU'EST-CE QUE - QU'EST-CE QUI - QUI EST-CE QUE

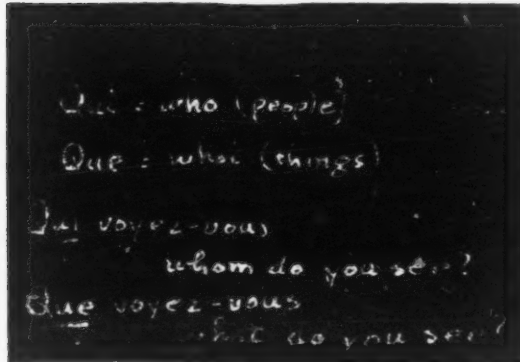
QUE EST-CE QUI



As can be seen from the above illustration, the use of the interrogative pronoun "Qu'est-ce qui," on the part of the French teacher was misunderstood by the two American students. The interrogative pronouns "Qu'est-ce que," "Qu'est-ce qui," "Qui est-ce que," and "Qui est-ce qui" have always been difficult for Americans to understand and even more difficult to teach as any French teacher can testify. Without a doubt, however, a proper understanding of these interrogative pronouns must be developed before any French student will be able to master the language. With this fact in mind, therefore, the next few pages will develop a "logical approach" to teaching these interrogative pronouns.

J. Dale Miller and Robert Grant Allen

PART I A TEACHING OF QU'EST-CE QUE AND QUI EST-CE QUE



The purpose behind the next few drills and of the material in the box at the left is to teach from scratch that the Qui in Qui est-ce que means who and is used for people. Also, the Que or Qu' in Qu'est-ce que means what and is used for things. When this idea is well understood the students may continue on. Caution: do not proceed until students understand this concept very well.

1. Question-Answer drill

Rationale:

The arbitrary list of items below are to be pointed to by the teacher one at a time. The teacher is to ask the question to the class: Que voyez-vous? or Qui voyez-vous? depending upon whether the teacher points to a person or a thing. The class is to respond: Nous voyons le _____. For example:

Teacher: Que voyez-vous? (pointing to a pen)
Class : Nous voyons le stylo.

- | | |
|------------------------|---------------------|
| 1. le stylo (que) | 5. la fille (qui) |
| 2. le crayon (que) | 6. le chat (que) |
| 3. le livre (que) | 7. Mary (qui) |
| 4. le professeur (qui) | 8. le tableau (que) |

2. Answer-Question drill

Rationale:

This drill is essentially the same as the one above with the exception that the teacher now gives the answer and the students must ask the question depending upon whether the teacher talks about persons or things in his answer. For example:

Teacher: Je vois le garçon.	Teacher: Je vois une chaise.
Class : Qui voyez-vous?	Class : Que voyez-vous?

- | | |
|-----------------------------------|-----------------------------------|
| 1. Je vois l'homme (qui) | 5. Elles finissent la leçon (que) |
| 2. Il voit le professeur (qui) | 6. Tu entends le professeur (qui) |
| 3. Nous aimons les vacances (que) | 7. J'écoute l'oiseau (que) |
| 4. Vous mangez la pomme (que) | 8. Nous voyons les animaux (que) |

2. Question-Answer drill

Qui voyez-vous? Qui a un stylo?
Je vois Jean Jean a un stylo
○ = object □ = subject

Rationale:

The purpose of the next few drills is to acquaint the student with the fact that *qui* can also be a subject. We will start with simple drills and move into more complex ones. Do not continue onto other drills until the simpler ones are mastered. In the drill below, the teacher asks a question and the student replies. For example:

Teacher: Qui habite à Provo? (pointing to John)

Class : John habite à Provo.

- | | |
|---|---|
| 1. Qui a un stylo?
(point to Bill) | 5. Qui est allé au cinéma hier?
(point to Cindy) |
| 2. Qui habite à Salt Lake City?
(point to Barbara) | 6. Qui n'étudie pas bien?
(point to Richard) |
| 3. Qui mange à midi?
(point to yourself) | 7. Qui a volé mon stylo?
(point to Randy) |
| 4. Qui n'aime pas les épinards?
(point to the whole class) | 8. Qui a vu mon père?
(point to yourself) |

3. Long interrogative form Question-Answer drill

Rationale:

Go right into this drill without any explanations. See if they can understand inductively. The teacher will use the long interrogative form to ask the question and the class will respond as in Drill II. For example:

Teacher: Qui est-ce qui habite à Provo? (points to Bill)

Class : Bill habite à Provo.

Use the same questions as in Drill II.

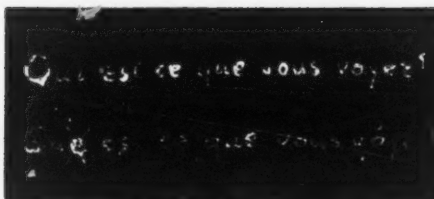
When students become proficient at answering these questions, reverse the order of the drill so that you are giving the answer and they are asking the question. For example:

Teacher: Bill habite à Provo?

Class : Qui est-ce qui habite à Provo?

Note: if learners ask why *Qui* and *Qui est-ce qui* mean the same thing you can simply tell them that *voyez-vous* and *Est-ce que vous voyez* mean the same thing also but one form is just a longer way of saying the same thing

PART I B



A number of drills could be patterned around the illustration shown on the chalkboard at the left. The objective of this type drill is to acquaint the students in advance with the longer *est-ce que* interrogative form.

1. Longer interrogative form Question-Answer drill (a)

Rationale:

The teacher asks questions in the same manner as in Drill I but with the exception that he now uses the longer *est-ce que* form of the interrogative pronoun. For example:

Teacher: Qu'est-ce que vous voyez? (pointing to a chair)

Class : Nous voyons la chaise.

The same list of items that was used for Drill I can be used for this drill.

- | | |
|-----------------------------------|-------------------------------|
| 1. le stylo (qu'est-ce que) | 5. la fille (qui est-ce que) |
| 2. le crayon (qu'est-ce que) | 6. le chat (qu'est-ce que) |
| 3. le livre (qu'est-ce que) | 7. Mary (qui est-ce que) |
| 4. le professeur (qui est-ce que) | 8. le tableau (qu'est-ce que) |

1. Longer interrogative form Answer-Question drill (b)

Rationale:

This drill is essentially the same as Drill II with the exception that the teacher now gives the answer and the students ask the question using the longer interrogative form of the interrogative pronoun. For example:

Teacher: Je vois Jean-Pierre.

Class : Qui est-ce que vous voyez?

Teacher: Il voit le tableau noir.

Class : Qu'est-ce qu'il voit?

1. Je vois l'homme (qui est-ce que)
2. Nous aimons les vacances (qu'est-ce que)
3. Vous mangez la pomme (qu'est-ce que)
4. Il voit le professeur (qui est-ce que)
5. Tu entends le professeur (qui est-ce que)
6. Elles finissent la leçon (qu'est-ce que)
7. J'écoute l'oiseau (qu'est-ce que)
8. Nous voyons les animaux (qu'est-ce que)

2. Regular-Inverted word order drill

Rationale:

The teacher asks a question in the inverted verb form and the students must repeat the question using the "est-ce que" interrogative form. For example:

Teacher: Qui voyez-vous?

Class : Qui est-ce que vous voyez?

1. Que mange-t-il? (Qu'est-ce que)
2. Qui aimez-vous? (Qui est-ce que)
3. Qui avez-vous vu au restaurant? (Qui est-ce que)
4. Qui ont-ils frappé? (Qui est-ce que)
5. Qu'avez-vous mangé à midi? (Qu'est-ce que)
6. Que mangez-vous à midi? (Qu'est-ce que)
7. Qui aimez-vous voir? (Qui est-ce que)
8. Qu'ont-ils fait à la réunion? (Qu'est-ce que)



Inverted



Regular

A good method for cueing the class into changing from the inverted word order (voyez-vous) to the "Est-ce que" word order (Est-ce que vous voyez) is to use the cross arms technique. For the inverted word order cross your arms in front of you as shown in the drawing at the left. Cue the class to repeating the question in the longer est-ce que form by uncrossing your arms and extending them straight out to your sides.

3. Reverse Regular-Inverted word order drill

Rationale:

This drill is exactly the same as the above drill except the teacher now uses the longer est-ce que form of asking the question and the class must respond by using the inverted interrogative form. The cross arms technique of cueing is also very useful in this drill.

1. Qu'est-ce qu'il mange?
2. Qui est-ce que vous aimez?
3. Qui est-ce que vous avez vu au restaurant?
4. Qui est-ce qu'ils ont frappé?
5. Qu'est-ce que vous avez mangé à midi?
6. Qu'est-ce que vous mangez à midi?
7. Qui est-ce que vous aimez voir?
8. Qu'est-ce qu'ils ont fait à la réunion?

Note that the above drills should be conducted at high intensity (in a brisk, snappy tempo) to keep the attention of the class. If done correctly and in a fun-loving spirit the class will really enjoy themselves. As soon as the class has understood the principle of the interrogative pronouns that you are trying to teach, then they will be ready to continue on to the activity below. Under no circumstances should you continue on if there is evidence that the class has not been able to grasp each step of the presentation thus far. Clarify problems before continuing.

4. Activity

Rationale:

Explain that this game is a contest between you and the class. In this French version of *Simon Says*, the class is to repeat after you any phrase or sentence which is prefaced by *Jacques dit*. If you say any phrase which is not preceded by *Jacques dit*, the students are to ask the appropriate question about the phrase using the interrogative pronouns *Qu'est-ce que* or *Qui est-ce que*. If any of the students make a mistake by asking a question at the wrong time, you score a point. Each time all the students respond correctly, the class scores a point. Set a limit of 20 points for one team. Appoint a scorekeeper at the chalkboard. The game is played as follows:

Teacher: Jacques dit, Je vois la maison.

Class : Je vois la maison.

Teacher: Je vois la maison.

Class : Qu'est-ce que vous voyez?

Teacher: Nous mangeons le professeur. (throw this in for fun)

Class : Qui est-ce que nous mangeons?

Teacher: Jacques dit, nous mangeons le professeur.

Class : Nous mangeons le professeur.

Use your imagination for the rest of the game. If they do well on this activity they should be ready to advance to Part Two of this series where they will be introduced inductively to *Qu'est-ce qui* and *Qui est-ce qui*.



PART II A TEACHING OF QU'EST-CE QUI AND QUI EST-CE QUI

1. Confusion drill

Rationale:

The idea of this drill is to confuse the students. They realize that you are trying to confuse them so they will be on their guard to understand. Give the class a challenge that you will be able to beat them in a game. Every time you succeed in fooling the students you will win a point. Every time they succeed they win a point. The teacher proceeds by standing directly in front of a student and while pointing to a pen on the student's desk he asks the question: "Qui est-ce qui est devant moi?" The student will be confused as to what he should answer: "Je suis devant vous." or "Le stylo est devant vous." But since you are pointing specifically at the pen he will probably answer "Le stylo est devant vous." You will have succeeded in fooling him and you win a point. Ask another student the same question but this time change the qui to que: "Qu'est-ce qui est devant moi?" The student will probably be still wondering about why the last answer was wrong so he will probably say "Je suis devant vous." If you succeeded in fooling him you get another point. But by this time there will be some who will have figured out your strategy and will be anxious to answer your next question. Prolong your game by only asking the ones who seem confused. Afterwards, let the smarter explain to the more confused what the trick is. Soon the class will have more points on the board than you because they will have discovered your trick. Continue until all understand. This is an inductive method of introducing the interrogative pronoun. They do not understand the reason for the Qui est-ce qui or the Qu'est-ce qui forms but at least they will understand the meaning. This is very important. The next drills will attempt to clarify the reason for these interrogative forms. Below are some typical questions to use in prolonging the Confusion Drill.

1. Qu'est-ce qui est à côté de moi? (teacher stands next to the desk of a student but points specifically to the student.)
2. Qui est-ce qui est en face de moi? (teacher stands in front of a student but points specifically to his desk.)
3. Qu'est-ce qui est en face de moi? (reverse the situation of no.2)
4. Qui est-ce qui est derrière moi? (teacher stands with a student directly behind him but also holds a pen behind his back.)
5. Qu'est-ce qui est derrière moi? (reverse the situation of no.4)
6. Qui est-ce qui est sur le bureau? (teacher sits on his desk but points specifically at a book on his desk.)

4. Revision of Confusion drill

Rationale:

This drill should only take a few minutes. The same questions that were used for the Confusion drill (Drill 1 of part II B) should be used to test their knowledge of the reason why *Qui est-ce qui* and *Qu'est-ce qui* are used. If you feel they understand you can skip this drill and continue on to the next one.

5. *Qu'est-ce qui* practice drill

Rationale:

As a last test of their skill in using the interrogative pronouns, challenge them to another little contest. Tell them that you will make a statement like: "It's big." They will have to ask a question: "What's big?" For example:

Teacher: C'est grand.

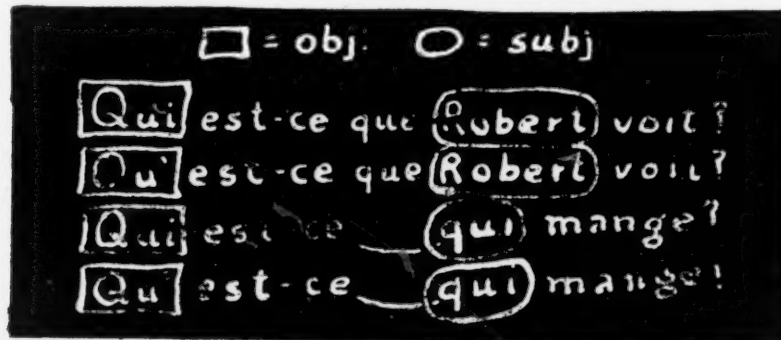
Class : Qu'est-ce qui est grand?

After mastering this drill they should be able to understand quite well the interrogative pronouns.

1. C'est petit.
2. C'est urgent.
3. Ce n'est pas bleu.
4. C'est fort.

5. C'est dommage.
6. Ce sont des petits.
7. Ce sont de bon membres.
8. Ce sont des meilleures.

6. Mixture drill



Rationale:

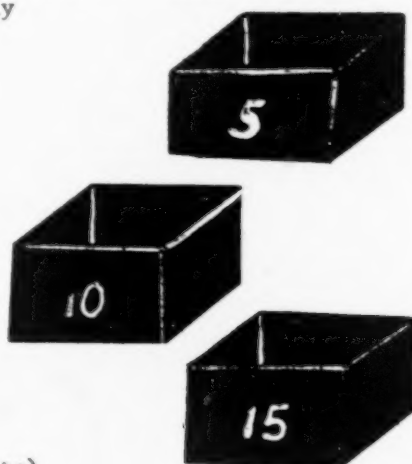
After having put the above chart on the chalkboard, the teacher should draw from the drills of both Parts I and II and test the ability of the class to answer correctly when both Parts I and II are mixed.

7. Activity

Rationale:

Prepare 40 to 50 3x5 cards and write a question testing the principle of the interrogative pronouns on each of them. Place the cards in three small boxes, labeled as in the illustration below. As noted, the value of each of the questions is 5, 10, or 15 points, depending on its difficulty.

Divide contestants into equal teams, each of whose members come to the desk alternately, selecting a card from box *faciles* and reading it aloud. To count, the response must be in complete sentence form. If the question is not answered correctly no points are scored and the contestant sits down while the other team tries. Anyone who answers the *question facile* goes on to try a *question moins difficile*, then to the *difficile*. His turn ends there and points are added to his total team's score. This type of game can be a genuine learning experience if students receive for home study a list of the questions to be asked a day or two in advance. Also, when the teacher wants to quicken the competitive spirit, she/he can pit the boys vs. girls.



- Examples: Questions faciles (5 points)
- Qui est-ce que vous aimez?
 - Qu'est-ce que vous faites maintenant?

- Questions moins faciles (10 points)
- Qui est-ce qui s'assied à côté de Jean? à droite et à gauche?
 - Qu'est-ce qui mange des carottes?

- Questions difficiles (15 points)
- Qu'est-ce qui se passe pendant les vacances de Noël?
 - Qui est-ce qui n'a jamais mangé d'escargots?

The game can also be played in such a manner that, if the student from one team cannot answer the question he has posed, or answers it incorrectly, members of the other team may answer it for a smaller number of points.

8. *Dictée*--make up a dictée which will test the understanding of the students. Eight sample questions are found below:

Read 2 times

1. Qui est-ce qui est allé au magasin hier?
2. Qu'est-ce qu'elle a dit?
3. Qu'est-ce qui se passe ici?
4. Qu'est-ce que le président a décidé?
5. Qui est-ce qui est à côté de moi?
6. Qu'est-ce que vous mangez à midi?
7. Qu'est-ce qu'il vous a écrit?
8. Qui est-ce qu'ils ont choisi comme chef?

9. As a final touch, a very effective examination could be made up to test the understanding of the students in the area of interrogative pronouns. Fill-in-the-blank type questions would be very effective but any number of appropriate questions could be found by looking in a good French text under interrogative pronouns.

SAMPLE EXAM:

- A. 1. Qu'est-ce _____ vous voulez faire maintenant?
2. Qui est-ce _____ a mangé la tarte?
3. Qu'est-ce _____ fait du bruit?
4. Qui est-ce _____ vous voyez à midi?
5. Qu'est-ce _____ le chien a mangé?
6. Si la lettre n'arrive pas aujourd'hui, qu'est-ce _____ vous allez faire?
7. Qui est-ce _____ est arrivé hier matin?
8. Lorsque vous êtes venu aux états-unis, qu'est-ce _____ vous avez pensé?

B. Translate

1. What do you want?
2. Who told you to go?



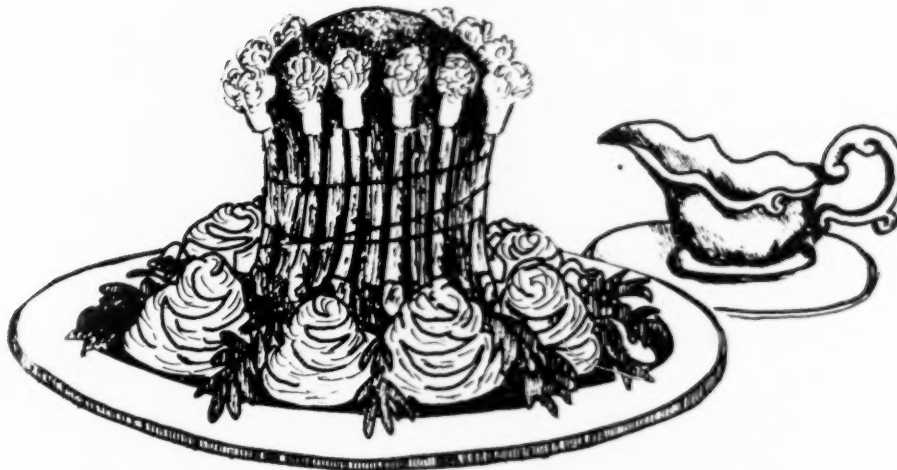
Oftentimes a cartoon such as the one above can be effectively used on an overhead projector as a visual point of departure for asking qu'est-ce que-type questions. Cartoons are not only enjoyed but they offer insight into French humour and small c culture.

3. What did you say?
4. Who did you see at the show?
5. What did the doctor do?
6. Who bought the red dress?
7. What are you going to do tomorrow?
8. Who do you know?

C. Write two questions with each of the 4 interrogative constructions based on the cartoon. Some possible questions are found on the bottom of this sheet.

1. Qu'est-ce qu'il en pense?
2. Qu'est-ce qu'elle a dit?
3. Qui est-ce qui a peur?
4. Qui est-ce qui s'est perdu?
5. Qu'est-ce qui se passe?
6. Qui est-ce qu'il embrace?
7. A qui est-ce qu'elle parle?
8. Qu'est-ce qui est au dessous de l'homme perdu?

FRENCH CUISINE



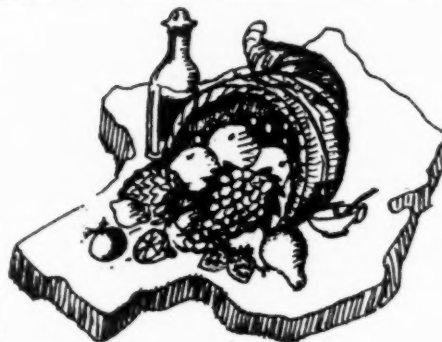
For almost two centuries the French have been world famous for their cuisine. They have learned, as an outgrowth of their special epicuristic philosophy, how to prepare every dish with skill and artistry. They train their chefs for years in the great tradition of blending, balancing, and transforming such plain ingredients as butter, eggs, garden herbs, and meats into masterpieces of good eating. The French are eminently skilled in the art of creating fine sauces and flavorful stocks out of natural foods with which France has been so abundantly blessed. Each province has contributed its own "specialite de la region" to the world of good cookery. Famous French chefs over the years have developed the art of "haute cuisine" and have endowed the world with thousands of fine recipes.

For young students of French not to gain a basic appreciation of the extraordinary cultural contributions France has made in the art and science of good eating would indeed be reprehensible. The material in this section has been designed to present some of the important concepts of French cuisine and offer suggestions on how to convey them to the students in a practical and interesting manner. It offers teachers a fund of information on the history of good eating in France as well as some of the basic concepts of French cookery and how it is enjoyed. Also included are teacher suggestions with "boxes" for the learning of these concepts in the classroom.

J. Dale Miller, Lana Mangelsen, et.al.

PHILOSOPHY AND TRADITION

From the time of the ancient Gaules, the inhabitants of what is now France have lived in a plentiful land favored by mild climate, adequate rainfall, rich soils, a variety of ideal topographical features, and bordered on three sides by a sea filled with a multiplicity of tasty fish and succulent crustaceans. Forests have abounded with game birds and animals. The tiller of the land had but to harvest nature's cornucopia.



Out of all this, a national philosophy arose, characteristic perhaps of no other people on earth: that of being *thankful* for what they had and of making the *most* of nature's gifts. Thus, over a period of several centuries of slow and sometimes vexing adaptation, they learned to *enhance* these gifts to the utmost of their creative genius.

The plenteousness of France itself abbetted the growth of the philosophy which became known as *le bon vivant*. Since all of the people's energy did not have to be expended to wrest food from the soil, time was left to learn the art of living enjoyably. Frenchmen have rarely coveted the luxurious--some of the royalty excepted--but have learned to make the simple life their recipe for happiness.

Tradition-wise, France has enjoyed one of the longest periods of relative political cohesion as a nation of any country in the world. Sufficient administrative uniformity has existed to protect its educational system and its whole cultural life in spite of its striking diversity and its regional differences. Enough fire has burned under its ethnic melting pot to season in some of the cultural goodness of its regions while at the same time not to extinguish their individual and distinct identities and thus preserve a vast store of time-honored, long-mellowed, cultural goodness.

FRENCH COOKERY - A BACKWARD GLANCE



From the earliest times until the 1200's A.D. the French cooked in vessels over an open flame. During the age of Louis IX the oven came into use making a larger variety of foods possible, at least for the nobility and the rich. Such common items as forks, plates, baking tins, even spoons and drinking glasses were unknown. Food was all mixed and cooked together and

was eaten from a common bowl mostly with the fingers--sometimes using bread for a plate. Vegetables were generally held in disdain and were neither cultivated nor consumed.

For 300 years little change in cooking and eating habits took place until the advent of Italian cooks who came to France as part of the entourage of 13-year-old Catherine de Medici who was brought to Italy in 1533 to wed the Duc d'Orleans later to become Henri II. Her Florentine chefs introduced the art of cookery into a country which was to bring it to an excellence not yet known in human history.

In the early 1600's a phenomenon known as *préciosité* was made popular by Madame de Rambouillet. Among the refinements she sought to realize were table manners, better cooked food, individual plates, spoons, glasses, and forks which at the time were scarcely known, even among the nobility.

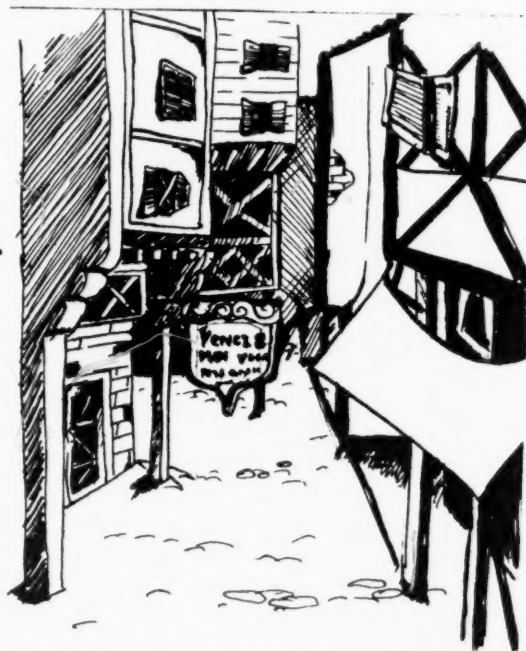
Louis XIV, *le roi soleil*, can also be credited with the popularizing of food preparation and better table manners during the late 1600's. His second wife, Madame de Maintenon, established a school for the daughters of destitute aristocracy at Saint-Cyr where the first French cooking school for women was established. For those who excelled a *cordons bleu* (blue ribbon) was awarded--a symbol which remains widely known to this day for culinary excellence. During the reign of Louis XIV, Varenne first set down in writing an orderly manner of directions for cooking, Le cuisinier français, 1651, an important antecedent of modern cookbooks.

In the 1700's a number of new and different dishes and foods were introduced into France: citrus fruits, the potato, the tomato, and a novel appreciation for both green and root vegetables, all of which widened the choice of what people had to eat.

THE RESTAURANT

The first *modern* restaurant appeared in Paris in 1765 when an enterprising hotel operator named Boulanger had the brilliant new idea of opening a public eating establishment in la rue des Poulies. To advertise it, he put a sign at his door with a slightly modified passage in Latin from the Bible which read: *Venite omnes qui stomacho laboratis, et ego restaurato vos* which loosely translates: *Venez à moi vous tous qui avez faim et je vous restaurerai...* thus the term restaurant, literally *restoring*, came into being.

At first Boulanger served



only soups since there was a public law against serving solid food except by the *traiteurs*, an organization that had a monopoly on food catering. Little by little, he was able to expand his offering until he had a veritable restaurant much as we know it today. The idea caught on so rapidly that by the time of the French Revolution in 1789 there were well over 100 restaurants in Paris alone.

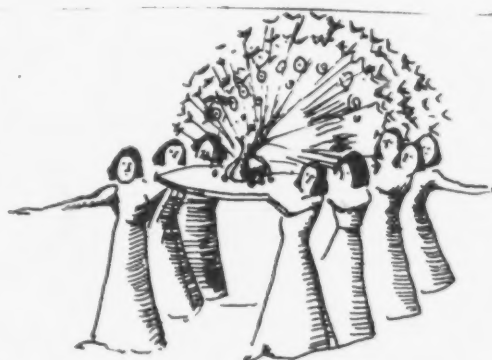
REPORTAGES ON FRENCH COOKERY

- The renowned *pâté de foie gras* was invented not in Alsace nor in Périgord but in Normandy in 1762. It was later adopted by both *les Alsatiens* and *les Périgourdins* and became their own tasty *spécialité de la région*.
- During the time of Louis XIV green peas became the rage. They were either lightly cooked or eaten raw after having been dipped in a special sauce. It was polite to lick them out of the shells.
- Ice cream is said to have been discovered by a French chef who, on a hot summer day in 1774, exultingly set before his "patron," the Duc de Chartres, a cold dish of an ice cream-like dessert from which evolved one of the world's favorite desserts.
- The French use a much wider variety of feathered game than we do. Among the fowls they enjoy are: larks (*alouettes*), snipe (*bécassine*), herons (*hérons*), garden buntings (*ortolans*), golden plovers (*pluvier doré*), finches (*pinson*), among others. These birds are hunted, prepared and consumed very commonly in France.
- In 1794 there were some 500 restaurants in Paris. The progress of *haute cuisine* had been given a boost by the cooks of guillotined aristocrats who, being left unemployed, had no choice but to open up a restaurant. Many did so with much profit; not a few of them became millionaires.
- Nicholas Appert, an obscure cook, won 12,000 francs in prize money offered by Napoleon for the one who could perfect a method of preserving food for his troops. The process that he developed for canning food has been little changed from his day to ours.

These "reportages" on French cookery represent but a scant few of the interesting facts as reported by articles in encyclopedias, history books, and books about the story of foods and cooking. They can be used as a springboard to get students motivated to search out similar bits of interesting information of interest to all which might even be illustrated à la Robert O. Ripley.



- Charlemagne considered the peacock as *le viande de Preux*. At his table it was served whole, garnished with herbs and aromatic spices with its fan-shaped tail feathers pinned in their proper position. In its beak a wick burned as if spitting fire. At the sound of trumpets, the peacock was carried aloft on a silver tray into the royal dining quarters by noble ladies.



- Under Louis XV it was fashionable for royalty to *dabble* in the kitchen. *Les favorites, les grandes dames* and *les seigneurs* amused themselves developing new dishes. Their creations, along with those of their highly-paid chefs, were named after themselves or after their patrons. For example, *le conte d'Artois*, later Charles X, invented a way of preparing sweetbreads known as *ris de veau à la d'Artois*.
- The skill of making artful conversation at the table was instituted and enhanced in the 18th Century by such women as Madame du Geoffrin and Madame du Deffand who combined gastronomic finery with that of literature.
- Mayonnaise--for over a century spelled Mahonnaise--got its name in memory of the taking by the French of Port-Mahon of the Balearian Islands in the Mediterranean in 1756.
- Before 1574 people stood up to eat at narrow tables called *bancs*, hence the word *banquets*. Henri III, in spite of being one of the less capable French kings, was the first to seat people at tables with comfortable chairs. He also initiated the common usage of table linen as well as the fork with a very long handle, designed to protect the frilly shirt cuffs the rich wore at the time.
- Prior to the 1700's root vegetables in France were discredited as a fit food for man. Gradually, due mainly to foreign influences, the French began using them, along with more leafy-type vegetables, more and more until by the time of Louis XV eating vegetables as we know them today was a common practice.
- The famous Maréchal Richelieu in the 1600's chewed amber as a tonic and had it cooked into his food. He was convinced that it was a cure-all for any ill.
- Marie-Antoine Carême who lived in the early part of the 1800's was a chef so famous, having cooked for several sovereigns,

that to obtain a position, budding chefs had to either be or claim to be one of his disciples. Carême completely changed old, expensive and complex methods of food preparation and made them adaptable to the masses.

- For a century after the French revolution, illuminated sign boards hung at the doors of restaurants. Among the favorite names one would see was that of *La Truie qui file* (The Spinning Pig), *Le Lion d'Or*, (The Sleeping Lion), *Au Cheval blanc* (At the Place of the White Horse), and *A la Marmite de Gargantua*, (Gargantua's Pot).
- Napoleon Bonaparte was not an epicure though he did admire and sanction the setting of a good table. He lived in constant dread of becoming obese. He insisted on eating the moment that appetite struck and bolted his food which he washed down with his favorite wine, chambertin, made in la côte d'Or.
- Louis XVIII proved to be a *fin mangeur*, with a stomach worthy of his ancestors Louis XIV and Louis XV. He often insisted on having his chops broiled between two other cutlets so as to retain the juices. His ortolans (golden plovers) were cooked inside of partridges stuffed with truffles. He established a "Jury dégustateur" (two or three official tasters) to try out for flavor all fresh fruit served him at the royal table.
- The French of two centuries ago provided an entertaining illustrated text book for children designed in a special way to foster childrens' love for gastronomy. The work illustrated to the right entitled Roast Pig exemplifies how freely they employed appetizing pictures of meats and table scenes accompanied by such maxims as: a well minced ham is fine eating but not without something to drink (see below right). Or, damask prunes are delicious to eat for those who deserve them.

Convivas familiares convoca. 15
 Invite les plus familiers à Banqueter.



Du Cochon Roti,
 vive la Peau,
 étant chaud.

Principibus servire & Populo.
 Il sert aux Princes & au Peuple.



LE JAMBON
 de Pourceau

bien Mayencé, est bon à Manger,
 non pas sans boire.

C ij

"RÔTI-COCHON"
 Facsimile page from volume, 1896

VARIETY IN THE FRENCH PANTRY

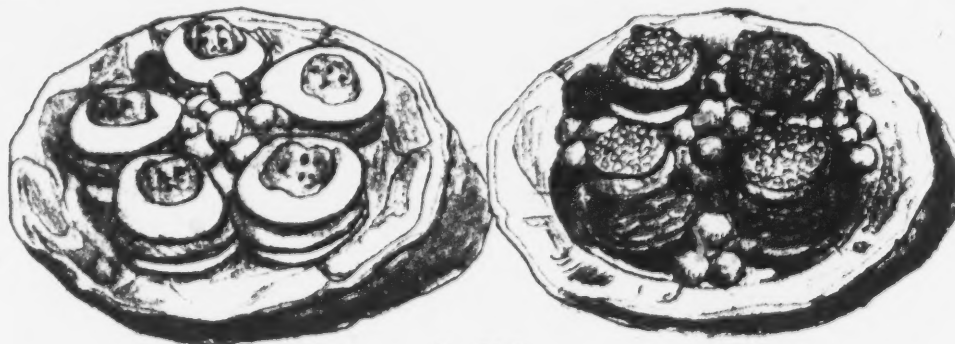
The saying, *Variety is the spice of life* has a double meaning with regard to the French pantry. First, the idea of variety in food choices is uppermost in the minds of both the restaurant chef and the *maîtresse de maison*.

Each is constantly preoccupied with the task of providing a side diversity of common foods uncommonly well prepared, that is as attractive as they are tasty. For generations, French chefs have invested great energy and resourcefulness in refining and perfecting the customary dishes as well as creating new ones. So intense was their desire to innovate in the early 1800's that the noted connoisseur, Brillat-Savarin, was once heard to say, "The invention of a new dish does more for the happiness of mankind than the discovery of a new star." Assuming this to be true, Escoffier, the master chef of a century ago, must have experienced an ineffable delight in having accounted for some 6,000 new recipes contributed to the world of culinary excellence during his lifetime. His efforts, along with many other chefs, have resulted in a profusion of cookbooks, some of several hundred pages on ways of preparing eggs alone, with other common foods being also so favored.

It is important to let students grasp the idea that variety (what we know of as a "balanced diet") is one of the most basic concepts in French cuisine. Listing on the chalkboard different foods taken from menus can elicit a good discussion on the subject.



With regard to the *spice of life* part of the saying, the French pantry contains a much wider variety of condiments--herbs, seasonings, and spices--than does its American counterpart. Whereas the latter will typically contain such items as pepper, a few sundry herbs such as bay leaf, marjoram, dill, thyme, the French kitchen will be stocked with many flavoring ingredients such as anchovy extract, a medley of spices including pepper corns, anise, cloves, cinnamon, and an aggregation of a dozen or more herbs, commercial or home dried, as well as an assortment of aromatic seeds and herbs for the making of *infusions* (herb teas) such as *tilleul*, *menthe*, and *sureau*, often served under much the same circumstances as Chinese tea is in England or between-meal coffee is in the United States.

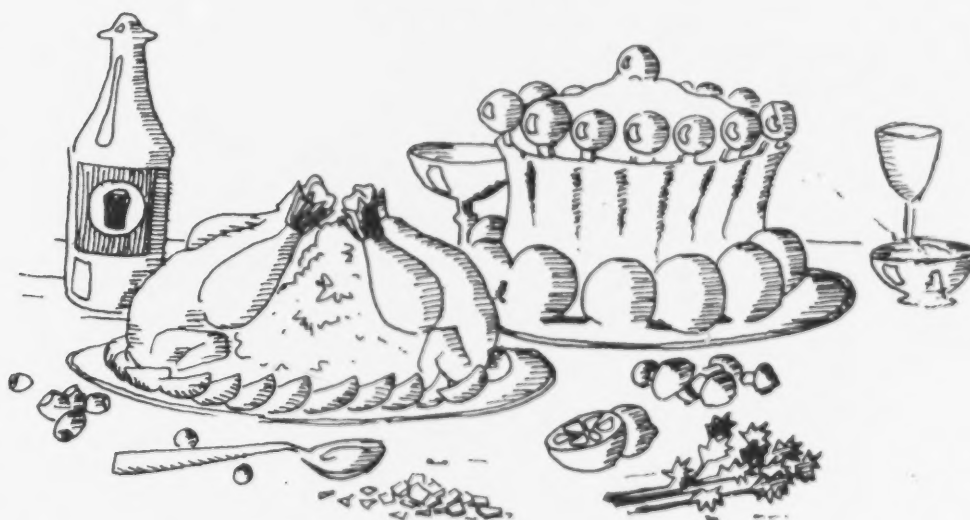


LA PRESENTATION EST UNE MOITIE DU GOUT

True to the French aesthetic tradition of harmony and artistic qualities, much of the classic in French cuisine is seated in *la presentation*. Where many American cooks are too rushed to worry about how food looks when served, French chefs have learned that eye appeal is all important. Just as marketing sells a product, so the French chef--a century or more ago--knew and passed on from generation to generation the secrets of color, charm, and arrangement in heightening the appeal of foods by their appearance, indeed in arousing the taste buds before the fact.

Suggest that students note the degree to which their food at home is presented aesthetically. Have a discussion of the drab and the delightful. Ask volunteers to cut out pictures of foods from magazines which have good shape and color in their presentations. Discuss the value of "packaging," etc.

Tricks such as garnishing with parsley sprigs, capping drumsticks with golden paper crowns, cutting purple cabbage bits, red and yellow tomatoes, and deep green peppers into salads for both taste and color and even paying special attention to table settings, dishes and utensils, all are used to the utmost advantage. A French chef always plans in advance the color, shape, and texture of his meal. For example, creamed cauliflower, boiled potatoes, and turkey *A la King* make a flat, uninteresting combination and do nothing to whet the appetite. Yet, if one were to garnish the potatoes with freshly-chopped parsley or chives, place along side some yellow wax beans, and substitute a richly-browned steak, there would be both shape and color. These represent but a few of the many ways the French use *presentation* to enhance the delightful culinary art.



SECRETS OF THE FRENCH CUISINE

Escoffier, the most renowned of French chefs always advised his apprentices to *faites simple*. He felt that simplifying prepared food, aesthetically presented with expert knowledge in seasoning with herbs along with flavorful and appropriate sauces, brought about French cuisine's extraordinary success. He taught that knowledge of these permitted greater economy while at the same time making possible a larger variety in one's creations.

French sauces are undeniably *la triomphe de la cuisine française*. They constitute the most frequently used seasoning element in the preparation and serving of food. They are almost always made up of very simple elements: butter, cooking oils, eggs, flour, vinegar-to-taste, or lemon juice, and *herbes potageres* --all according to careful kitchen recipes.



Historically, the fat material used depended upon the region. In the north, butter or cream was used; in the south, olive oil; in the southwest, goose-fat; but never anywhere in France could anyone, according to the French, make good sauces using an oil or fat *desodorisée*, or *émulsionnée* (flavor removed or hardened) such as are today's commercially-produced oils and margarine, *sans goût*.

Sauces are so characteristic of French cuisine that the names used to describe them cannot be translated into other languages. The sauces metamorphose the flavors of foods with which they are combined while at the same time not changing or reducing the original or natural taste. The simplest ones are called *sauces maître d'hôtel*. They are made from chopped parsley, butter and lemon juice, and owe their flavor to the quality of the butter used and the freshness of the herbs and lemon juice.

The famous sauce *vinaigrette*, used only with salads or cold cuts, popular both in France and in other countries, is made of different kinds of vegetable oils, bland or flavored, with vinegar or lemon juice.

Sauces made with flour as a thickening agent have many seasoning uses. *Sauce blanche* or *roussée*, for vegetables, *sauce câpres* for fish and *le cuissot de chevrouille*, and the famous *sauce blanquette* for certain family-type meals such as stews and *le filet sauce madère* reserved for banquets only.

The more sophisticated emulsified sauces are the crown jewels of French cookery. Mayonnaise, the aristocratic *beurre blanc*, *la sauce verte*, *la sauce hollandaise*, *la sauce béarnaise*, each is so delicate, so difficult to prepare well that few take the trouble to make them except on special occasions and then they are only made by experts who have mastered the secrets of *cordons bleu* French cuisine.

FROMAGES DE FRANCE

France has produced many of the world's fine cheeses over the centuries. Its climate, its soils, its several breeds of cows, sheep and goats, all contribute to the perfecting of the French cheeses. Another contributing factor is the individualistic nature of the French themselves who are concerned enough about what they eat and drink to work for improvement.

To appreciate cheese and the important role it plays in French culinary patterns, students ought to be exposed to a few basic details with regard to why, where, and how cheese is produced and consumed in France.

Cheese has been figured as "milk's leap to immortality" and as the food most resembling wine, for the two are preserves--both counting almost infinite varieties and both having been produced by variations in climate, soils, waters, and bacterial cultures which inhabit them during the "curing" period.

The French reserve cheese to cap their meal, making it their "pièce de résistance," the crowning of a perfect repast, served alone on a plate with a knife and a carefully chosen wine as its only complement.

Historically, monks preserved and developed the art of cheesemaking in France. "Les frères religieux" were aided by the many fasting or meatless days of the church during which substitutes had to be found. Cheese was the perfect mediary and its development flourished.



Beaufort	Petit Suisse	Carré de l'Est	Comte
Brie de Meaux	Roquefort	Valençay	Chabichou
		Pont l'Evêque	St. Mareclin
		Comte de Savoie	

Two well-known cheeses, Port-Salut and Pont-l'Evêque, best typify the result of the monk's art. Aromatic enough, these cheeses are somewhere between the mild and too strong. Port-Salut was developed by trappist monks in the mid 1800's. Pont-l'Evêque originated in Normandy and dates from the Middle Ages under its own name. It has a rustic, straw-matted appearance and is medium soft with an impressive flavor. Some connoisseurs believe it to be France's best cheese offering.

The French cheeses listed below represent a selection of the more popular varieties. Most are available in the United States, imported by delicatessens, some large chain stores and cheese specialty shops.

Classroom or French club cheese tasting parties can be very successful. For a fee of 50¢ or a dollar per student teachers can purchase several varieties of good French cheeses which students can sample. Hard cheese can be cubed and served with toothpicks; soft cheeses go well spread on a small cracker. Attractive arrangement and labels for each variety are important.

VARIETY	WHERE MADE	DESCRIPTION
Port-salut Pont-l'Evêque Tome de Savoie	Normandy, Orne Calvados, Vosges Jura	Semi-hard, aromatic, strong flavor. Dates from Middle Ages. Developed by Trappist Monks.
Roquefort Bleu d'Auvergne Formerd'Ambert	South Central France, aged in cool caves.	Soft, creamy, delicately-veined, blue-green mold. Strong flavor. Known by Romans, highly prized through the centuries.
Valencay Clabichou St. Marcelin	Mostly in Central and Southern France	Made of goat's milk in pyramid or cylindric molds. Highly respected by connoisseurs. Considered as luxury cheeses.
Camembert Carre de l'est	Normandy, Isle de France, Vosges	Soft, paste-like. Must be ripened <i>au point</i> . Very well known and much appreciated.
Brie	Isle de France	Soft, preshaped, golden-yellow crust. Most celebrated of all French cheeses. Favorite of Henri IV.
Petit Suisse St. Marcelain	North, Central France, Isère, Dauphiny, Alpes	Fresh cream cheese, unsalted. Made of whole, soured milk. Comes in small, cylindrical packages. Popular and inexpensive.
Beaufort Comté	Jura and Savoy mountains	Hard cheeses akin to Swiss Gruyère but richer with few or no eyes. Shaped like small millstone. Cooks well. Formerly known as <i>Vacherin</i> .

FRENCH WINES

In France, wines are often served with meals. The type of wine varies depending upon the type of food served. The following offers information and appropriate serving directions for some of the more famous and frequently used wines:

This information about French wines gives basic details for those teachers who may want to use them. Suggestions on how to handle the teaching of wines is being left to the discretion of individual teachers.

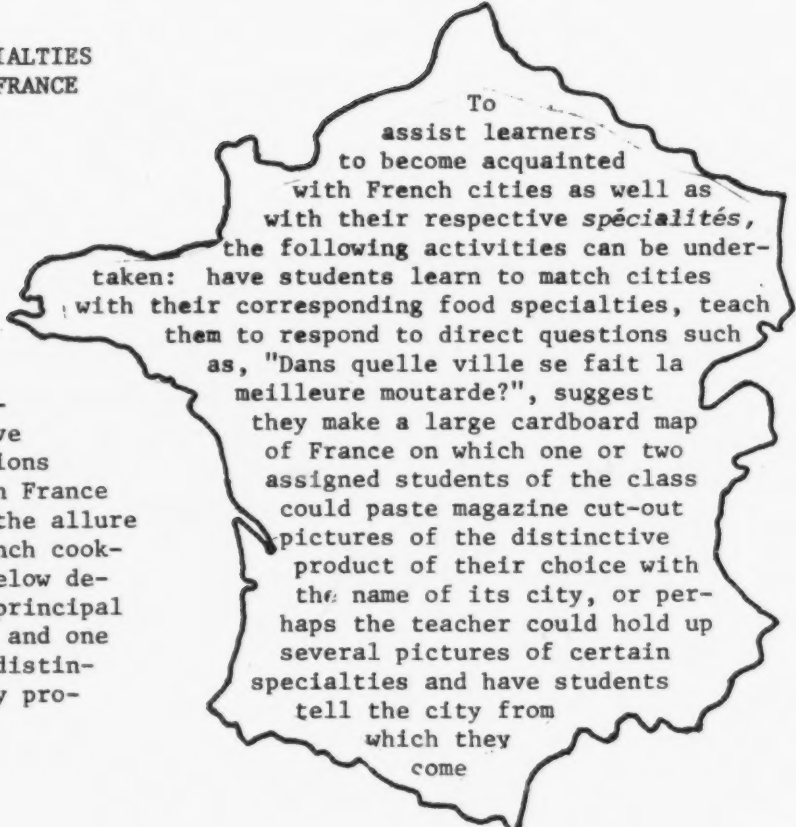
WINE	COLOR AND FLAVOR	SERVICE	TEMPERATURE
SHERRY	Pale amber to brown. Dry or sweet nutty flavor.	Dry sherry with clear soups. Sweet sherry with desserts.	Room temp.
SAUTERNE	Pale with a golden cast. Dry sauterne is fairly tart. Haut Sauterne is sweeter.	Fish or oysters or any part of the meal.	Chilled to 40 degrees F.
RHINE and MOSELLE	Very pale yellow, slightly sweet.	Fish or chicken during any part of the meal.	Chilled.
BURGANDY	Rich dark ruby red.	Red meat and dark fleshed game.	Room temp.
CHAMPAGNE	Pale amber color. Dry, slightly sweet.	Dry, during any part of the meal. Sweeter type with dessert.	Thoroughly chilled.
PORT	Deep red to tawny or white. Rich, heavy, and sweet.	With cheese.	Room temp.
LIQUEURS & BRANDIES	Colors vary. Liqueurs very sweet.	With coffee after dessert.	Room temp.

Note: Quality of wines depends upon the vintage, that is, the year it was made. Five vintage grades are generally used ranging from poor to excellent. The *sommelier*, or wine steward at restaurants, is an expert on vintage and variety.

FAMOUS FOOD SPECIALTIES OF FRANCE

French food specialties which have grown out of regions and localities in France make up much of the allure and charm of French cookery. The list below details 44 of the principal cities of France and one or two of their distinguishing culinary products.

Agen: ses prunes
Aix: ses anchois, son huile
Amiens: ses pâtés de canards
Angoulême: ses truffes
Arles: ses saucissons
Besançon: ses langues fourrées
Châtons: ses andouillettes
Chateaubriant: son angélique
Cognac: son eau de vie
Crécy: ses carottes
Dieppe: ses harengs
Dijon: sa moutarde
Fontainebleau: ses chaselas
Freneuse: ses navets
Grenoble: son ratifin
Langeais: ses melons
Laon: ses artichauts
LeMans: ses poulardes,
ses marrons
Lyon: ses marrons,
ses saucissons
Marseilles: ses figues
Metz: ses mirabelles
Montmorency: ses cerises
Merac: ses terrines



To assist learners to become acquainted with French cities as well as with their respective *spécialités*, the following activities can be undertaken: have students learn to match cities with their corresponding food specialties, teach them to respond to direct questions such as, "Dans quelle ville se fait la meilleure moutarde?", suggest they make a large cardboard map of France on which one or two assigned students of the class could paste magazine cut-out pictures of the distinctive product of their choice with the name of its city, or perhaps the teacher could hold up several pictures of certain specialties and have students tell the city from which they come

Montreuil: ses pêches
Nantes: ses sardines
Narbonne: son miel
Orthez: ses cuisses d'oie salées
Ostende: ses huîtres
Orléans: ses confits
Pithevières: ses pâtés de
mauviettes
Perpignans: ses becfigues
Rouen: sa gelée de pommes
Soissons: ses haricots
Quercy: ses prerdreaux rouges
Strasbourg: sa pâté de foies
gras
Toulouse: ses pâtés
Toulon: ses coquillages
Tours: ses pruneaux
Troyes: ses langues de
moutons
Vendôme: ses asperges
Verdun: ses dragées
Versailles: son gibier
Vierzon: ses cochons,
ses lamproies
Yvetot: ses coqs et son cidre

CREATIVE LEARNING ACTIVITIES

Neophytes to French culture can profit from learning activities which expose them to research of basic information. Important concepts are thereby more likely to be learned inductively, affording a greater chance for an empathetic appreciation of French cuisine. The following list of possible activities is suggested as one way to meet this need. It is well to specify such items as form, length, possible sources and other details. Student reports may be assigned to be done in English or French depending on the level chosen from the following topics:

Forests of game
Cereal raising
Grape and wine culture
Cattle, sheep, and goat raising
Dairying, past and present
Exotic foods (mushrooms, truffles)
Fresh and dried garden herbs
Kitchen gardens
Fruit raising
Mustard industry
Yesteryear's salmon and sturgeon
Fishing fleets, local and long
 voyages
Salt and dried fish
Fish canning and processing
 vessels
Oyster-bed cultivation
Eel fishing
Lobsters and other crustaceans
Harvesting the beaches and
 tidal waters
French peasant life
Le bon vivant
French epicuristical outlook
Specialites de la région
Unusual customs and morés
Charlemagne's royal peacock roast
History of the oven
Early unpopularity of vegetables
Early knowledge of nutrition
Flour milling
Bread and patisserie baking
Food conservation
Fruit drying
Sausage making
Dom Perignon, father of Champagne

Eating from the *common bowl*
History of French eating utensils
La preciosite and table manners
L'estomac de fer of Louis XIV
The tomato and potato
Maise rejected
Eating les *petits oiseaux*
Eating unusual birds and animals
Mushroom connoisseurs
Eating strange sea foods
Grain toasting
Wine in lieu of whiskey
The wine connoisseur
Regional wines
Liqueurs and stronger spirits
Dilution of wine with water
History of wine production
Inns and hotels before
 Louis XVI
The first restaurant
Early restaurants
Restaurant specialties
Taillevant, famous 14th
 century chef
Chefs of Catherine de Medici
Chefs of Louis XIV
Chefs of Louis XV
Le chef Carême
Le chef Escoffier
Cookbooks of famous chefs
Development of *le couvert*
Formal dinners
Forest game traps
Ancient fishing methods
Le foyer français
Le jury dégustateur de Louis XVIII

FRENCH MENU

This section includes learning material on courses, two types of menus, menu terms, followed by the appropriate table setting and French recipes. The frontispiece to the section is a copy of one designed by Henri de Toulouse-Lautrec as a cover to a menu.

COURSES

In order to read a French menu, one must be familiar with a few facts which the restaurant assumes the diner already knows. The French meal typically includes eight basic courses. Following is the traditional order. Included is a brief explanation of each course.

A meaningful learning unit can be built around the French menu. Students can learn how they are used, how to read them, about table settings, table manners, how to order a meal and many other details which reflect the culture of French cuisine. Teachers may want to have students learn menu terms through games, creative dialogs on ordering meals in a French restaurant, acting as interpreters for other Americans, recommending good meal suggestions, etc.

- 1 *Apéritif* an alcoholic beverage served with crackers or olives.
- 2 *Hors d'oeuvre* a single, such as smoked salmon, caviar, canapes, etc.; or many, *assortis*.
- 3 *Potage* a semi-thick soup of various varieties.
- 4 *Poisson* fish or seafood, occasionally an egg dish.
- 5 *Entrée* meat, poultry, or game: often garnished with mushrooms or vegetables.
- 6 *Légume* vegetable or salad, served as a separate course.
- 7 *Entremet* or *glace* dessert, usually sweet, or ice cream, often served with small cakes or sweet wafers.
- 8 *Fromage* or *fruit* sometimes also nuts, raisins, etc.
Moka or *filtre* (not *demitasse*), coffee always last, can be taken with cognac or a liqueur.

Traditionally the *entremet* was followed by an additional main course; nowadays it is sometimes preceded by cheese or fruit.

The material in the following pages contains basic menu and recipe information. The menus, one printed and the other hand-written, may be duplicated for use in the French classroom. All the dishes which appear on the menus are followed with recipes for preparing them. Recipes for making bread and omelettes have also been included.

FORTY COMMON MENU TERMS

Abatis, abats--giblets, including feet, wings, neck, gizzard, and liver.

Addition--the bill or check--called by the French, *la douloureuse* (bad news).

Anchois--fish with strong, pungent flavor, often in pastiform.

Apérifif--drink taken before meal. Sherry, port, vermouth, etc.

Aspic--jelly made with meat stock, often served in molded, cold dishes.

Béchamel--white sauce made of milk, flour, butter and meat stock.

Bisque--thick cream soup made of puréed fish or shellfish.

Bonnefemme--prepared with mushrooms, wine, and lemon juice.

Canapés--miniature open-faced sandwiches.

Châteaubriand--grilled filet of beef.

Consommé--clear soup.

Croûte, croûtons--crust; food baked in pastry shell is *en croûte*.

Croûtons are bits of bread toasted in butter used for soups.

Couvert--preliminary charge made for silver, glassware, plates, tablecloth, etc.

Entrecôte--grilled rib steak much as in the USA.

Entremets--a sweet, usually cooked dessert served just before cheese and fruit.

Fines herbes--anything served with finely chopped herbes.

Fruits de mer--mixed seafood, often includes a wide variety.

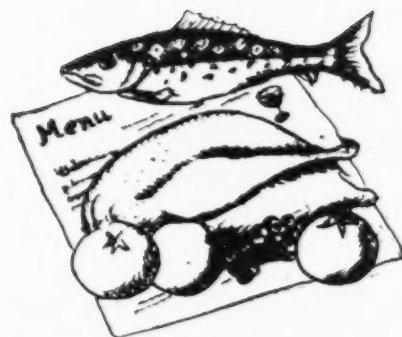
Gratin--any dish sprinkled with bread crumbs and cheese, then browned.

Hollandaise--sauce made with butter and egg yolks.

Hors d'oeuvre--light snacks served before a meal.

Infusion--herb tea drunk as an aid to digestion.

Julienne--involving shredded vegetables.



Lard--pork fat. Au lard means with diced bacon.

Macédoine--mixed fruit or vegetables cut up in small pieces.

Maison--term meaning a dish originated by the chef himself--handy name for miscellaneous dishes.

Menu--bill of fare at fixed price--à la carte, prepared to order.

Nids--food in form of nests (potato sticks) filled with meat or other foods.

Orientale--style with tomatoes, garlic, and saffron.

Parfait--ice cream served in tall glass with whipped cream.

Pané--breaded (meats, poultry, etc.).

Parmentier--refers to any dish made with potatoes.

Paysanne--country style--often with braised vegetables, bacon or pork.

Potage--thick soups. Comes in innumerable varieties.

Rissale--small pastry cups filled with chopped meats and deep fried.

Service--service charge, usually 15% or more added to the bill.

Supplément--indicates an extra charge--good to investigate beforehand.

Suprême--breast of chicken or game.

Tarte--similar to American pie.

Tartine--slice of bread spread with butter or jam.

Vol-au-vent--pastry shell filled with creamed chicken or other meats.



Menu

Pâté et Pain Grillé

Châteaubriand

Pommes Frites

Salade de Tomates et Laitue

Fromage

Crêpes Suzette

Fruits Rafraîchis

Vin Rosé

Prix: 20 F.F.

MENU

OEUFS MIMOSA

POTAGE GOURMET

CÔTES DE PORC AUX CHAMPIGNONS

PETITS POIS ET CAROTTES

SALADE VERTE

FROMAGE

CRÈME CARAMEL

FRUITS RAFRAÎCHIS



PAIN

JUS DE RAISIN

OEUFS MIMOSA

Cut boiled eggs in half lengthwise, and take out yolks, putting them in a bowl. Mix three-fourths of the yolks with mayonnaise, salt, pepper and lemon juice, and put back into the hollows of the egg whites. Arrange the eggs on a lettuce bed with green or black olives and grate the remainder of the egg yolks overall.



POTAGE GOURMET

Pour into a saucepan about a quart of the water in which potatoes have been boiled; add a small amount of cold chicken, cut in small cubes, two tablespoons of boiled rice, two tablespoons of cooked green peas and one truffle cut into cubes, also pepper and salt along with one or two whole cloves. Bring to a boil, allow to simmer for fifteen minutes, and serve.

CÔTES DE PORC AUX CHAMPIGNONS

Sauté pork chops and thinly-sliced onions in some oil, removing onions when browned and leaving the chops to continue cooking if necessary. When the meat is done, remove and keep warm. Replace onions into the pan after removing most of the excess oil but leaving the scrapings. Add a cup of fresh cream (depending on the amount of sauce desired) and let melt in pan, scraping bottom and sides of pan. Add salt and pepper and allow to heat with a can of drained mushrooms and then spoon over pork chops.

SALADE VERTE

Break up lettuce into bite size pieces and place in a large salad bowl. Just before serving, pour over it this dressing:

SAUCE VINAIGRETTE

Mix three parts olive oil and one part good wine vinegar seasoned with salt and pepper and, if desired, mustard and herbs.

CREME CARAMEL

Melt 1/2 c. sugar in heavy pan over low heat, shaking pan as sugar melts.

Heat until melted to a golden brown syrup, stirring constantly. Stir in 1/4 c. boiling water, and heat until crystals are melted. Pour into the bottom of a mold or individual cups and let cool. Fill the mold with *Crene Renversee*.

2 eggs (or 4 yolks)
1 1/3 c. sugar
1/4 tsp. salt

2 c. milk, scalded
1/2 tsp. vanilla

Heat oven to 350. Beat eggs, sugar and salt slightly to mix. Stir in scalded milk. Add vanilla. Pour into 6 custard cups of a 1 1/2 qt. baking dish and set in a pan of hot water (1" deep). Bake 45 to 50 min., or just until a knife inserted 1" from edge comes out clean (soft center sets as it stands). Immediately remove from oven. Serve cool or chilled in same cups on dessert plates or unmold and serve.

CREPES SUZETTES



A demonstration of how to prepare and serve Crepes suzettes makes a good activity for French club meetings. Bring ready-made batter and fry pans or use facilities of home economics classroom.

3/4 c. white flour
Pinch of salt
1 T. sugar
2 fresh eggs (whole)

2 egg yolks
1 3/4 c. milk
2 T. melted butter
1 tsp. cognac (optional)

Mix flour, sugar and salt. Beat eggs and egg yolks together and combine with dry ingredients. Add milk and stir until smooth, then stir in butter (spirits may be added if desired). Strain through fine sieve. Batter should be made an hour or two before using.

To cook them, put a little butter in hot pan. Spoon in batter in small amounts. When brown on the underside (not more than a minute), turn and cook about 30 seconds until golden brown. Remember, the more quickly they cook, the better they taste. Before serving, spread with butter and sprinkle with powdered sugar and cinnamon.

Note: The thin, delicate pancakes that the French call crêpes are a special treat all over France. They may be eaten as the main course or as dessert. They are seldom, if ever, eaten however, for breakfast as are pancakes in the United States.

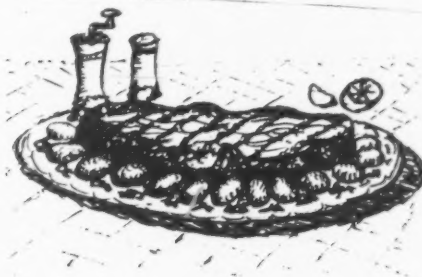
PATE

8 oz. liverwurst
2 jars each chopped (Junior) beef and chicken baby food
1 jar chopped (Junior) liver baby food
4 dashes Tabasco sauce or red pepper
Large pinch of thyme
2 T. sherry (optional)
Salt and pepper to taste

Mix the liverwurst and baby food with a fork. Add the Tabasco (or red pepper), thyme, salt, and pepper, and sherry. Taste for seasoning and correct. Blend well. Pack the mixture into a crock or small plain mold and chill.

CHATEAUBRIAND

Have top round or sirloin cut about two inches thick. Pierce entire surface lightly with a fork or skewer, and if meat is not prime, sprinkle with non-seasoned tenderizer (Adolph's). Marinate with a mixture of 1/4 cup olive oil, 1 tsp. lemon juice, 1 tsp. soy sauce, and 1 tsp. onion juice, for two hours or more at room temperature. When ready, broil about three inches from heat or over charcoal until both sides have become crispy brown. To serve, slice diagonally with a very sharp carving knife. Allow at least 1/2 lb. per serving.



SALADE DE TOMATES ET LAITUE

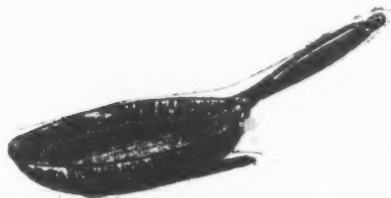
Split the white leaves of lettuce into quarters and place in a bowl. Cut tomatoes into thin slices and place over the lettuce. Season with a sauce made of one part vinegar, two parts oil, a little salt and pepper. Pour the sauce over the salad just before serving.

FONDUE AU FROMAGE

- 1 garlic clove
- 1/3 c. low-grade cooking white wine (not cooking sherry)
- 2/3 c. apple cider
- 1 1/2-2 c. swiss cheese (use cheese with holes in it)
- 1 1/2 T. flour per 2 c. cheese (tossed together before adding to liquid)
- 1/4 tsp. freshly ground pepper



Peel garlic clove and rub the inside of pan, leaving it in the pan with liquid but removing before the cheese is added. Boil wine for a short time to evaporate alcohol (if desired), then add cider and bring to boil. Turn heat down; add grated cheese and flour mixture a little at a time and stirring occasionally with a wooden spoon until mixture is thick and smooth (about the consistency of thick gravy) and begins to bubble slightly. (You may have to add more cheese than stated but be sure to add the flour to the cheese.) Add pepper and serve from the pot by preparing half-inch squares of French bread. Dip the squares into the fondue pot with a stirring motion and eat. (To increase the amount of fondue for any amount of people, the proportions are 2/3 part apple cider, 1/3 part white wine, and 3T. flour per lb. cheese.)



Note: French chefs use black iron pans with long handles reserved for omelettes only--nothing else is ever cooked in it; nor is it washed, but cleaned with a cloth and course salt. Washing it or using it to cook other foods tends to make the omelette stick to the pan.

OMELETTE

For 3 or 4 eggs use one tablespoon butter with a pinch of salt. Mix eggs only lightly with a fork (do not over beat), and add salt. Put butter in omelette pan and heat until slightly brown in color. Add eggs and stir briskly to be sure no part of the eggs is sticking to the pan. Normally eggs congeal upon contact with butter. When bottom is set, the omelette can be flipped over like a pancake. Fold both sides of omelette over with a fork, invert serving dish over pan and turn to slip omelette onto the dish. Serves 2.

FRENCH BREAD

2 pkgs yeast
(1 pkg. 1 tablespoon)
1/2 c. warm water
1 T. salt
2 c. lukewarm water
5 1/2 c. sifted all-purpose flour
1 egg white

An assignment can be made the entire class for each to have a family project to make some French bread. Samples can be brought to class. Prizes can be offered for the tastiest effort.

Soften yeast in warm water (10 min.). Combine salt and lukewarm water. Beat in 2 c. flour, blend in softened yeast. Stir in remainder of flour (more or less, as needed). Knead 10-15 minutes. Place in a greased bowl or pan (put in and turn over, so both sides are greased), and let rise one hour.

Punch it down. Let rise again 30-45 min. Turn out again on floured board and divide into two portions. Roll each into 15" x 12" rectangles, starting at one (long) end, roll up like sleeping bag (tight). Tuck ends under.

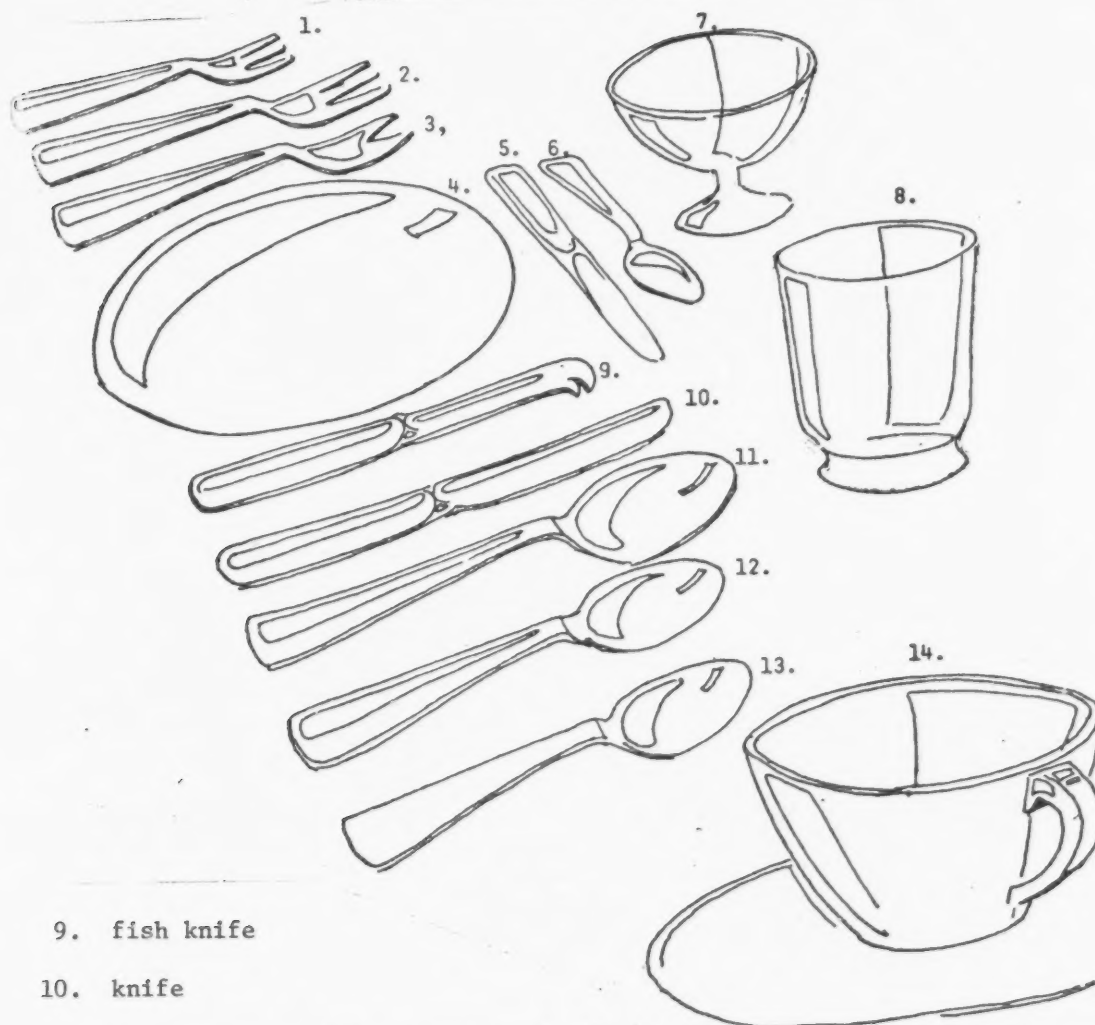
Place each diagonally on greased baking sheet, with sharp knife, gash tops diagonally every 2 1/2", about 1/4" deep.

Beat egg white until foamy. Add tablespoon water and brush top and sides. Cover with damp cloth (not touching dough) over inverted glasses. Let rise until double (approximately 1-1 1/4 hours). Bake at 375 for 30 min. Brush again with egg white or water, bake 15 min. more (until done).



1. salad fork
2. fork
3. fish fork
4. plate
5. cheese knife
6. dessert spoon
7. wine glass
8. water glass

Have students (girls) bring table cloth, utensils, napkins, plates, cups, saucers, etc. and set up a French couvert in the classroom. At least once during the year put on a French dinner--possibly as a French club activity. Ask the names of two or three French dishes with which one might make use of each of the utensils.



9. fish knife
10. knife
11. soup spoon
12. spoon
13. teaspoon (coffee)
14. coffee cup/saucer

RECREATIONAL LEARNING GAMES



Games can serve as an effective means of heightening student interest. The fun element, competition, challenge and the novelty of variation from the regular routine make them a worthwhile pace-changing device. All should be aware, however, of the DANGERS games can cause if they are played for the wrong reasons. When they are used as a reward, for instance, just to "have fun" without planned, purposeful teaching as their "raison d'être," then teachers run the risk of wasting both their time and that of students. Unless a skill increment is in the offering, game playing can be almost vain as an implement to learning.

Games included in this section are all reliable. Each has been tried and found to be useful and enjoyable as a teaching tool.

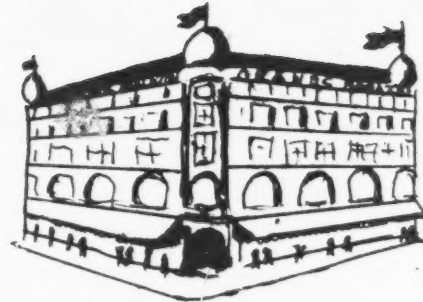
Most games can be adapted, that is, made easier or more difficult, according to the students' needs. Variations are suggested in many cases. Teachers' imagination and resourcefulness can go a long way toward choosing, adapting and playing games which eventuate profitable and appropriate ends.

J. Dale Miller and Richard Jenkinson

WORD GAMES

1. Au Magasin

This game gives students a chance to practice remembering words and phrases in sequence. The teacher starts the game by saying: "Je vais au magasin acheter une pomme." A student repeats what the teacher has said and then a second student says it, adding an additional fruit. Others are called on arbitrarily until the list is up to five items long, then start over again using a different basic sentence. For example:

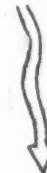


- Student A: Je vais au magasin acheter une pomme.
Student B: Je vais au magasin acheter une pomme et une orange.
Student C: Je vais au magasin acheter une pomme, une orange, et une poire.

The chain effect can be varied in many ways. For example, students can be divided into teams and have relay races, each with a different fruit the group has decided upon in advance. Common products from different types of stores, such as clothing stores, notions stores, gift stores, bookstores (titles of books), pharmacies, or the names of different types of stores themselves can be used.

2. Ajouter au Mot

Give the students a number of one-syllable words in French and tell them to add other syllables to make longer words. They can add the syllables to build a word either before or after the one-syllable words given by the teacher. The players (or team) with the longest correctly spelled French words win. This can be used on an individual student basis or with teams. A realistic time limit should be set for each game. One variation requires students, as a homework assignment to develop new syllable games of their own making.



Examples:

CHAT -- *château*
SOUS -- *soustraction*
PAR -- *parapluie*
PENTE -- *pentecôte*
CAR -- *carton*

MON -- *monotonie*
BOIRE -- *pourboire*
TACHE -- *détachement*
FORME -- *conformeur*
VEAU -- *cerveau*



3. Les Caractéristiques Humaines

The idea of this game is to get the participants to give and spell as many adjectives as possible, describing a set age group of people decided upon in advance. One might chose babies, teenagers, or adults. The adjectives they give are to describe such aspects as appearance, behavior, or general temperment of a particular age group. A correct adjective is worth a point and if properly spelled (in French) the participant gets two. This game can either be played by teams--the class divided in half, for example, with adjectives written on chalkboard by individual participants from each team--or by individuals at their seats and can be handled either in a written or oral form. To start the game a teacher might say:



--Nous allons décrire les adultes en apparence, par exemple, *intelligents*. Robert, vous êtes le premier, quel adjectif décrit un adulte?

--vieux

--très bien Robert, un point. Marie.

--contents

--bonne réponse. Chantal. etc.

One variation of the game might be to describe actions of individuals using verbs.

4. Tous les Mots du Monde

Give each student a card as illustrated below. Across the top of the card (or sheet of paper) write words representing 3 or 4 categories. Then have the students think of, in French of course, and fill in nouns, adjectives, verbs, adverbs, etc. in those categories that start with the letters at the left of the card or end with letters placed at the right of the card. More letters can be given than the ones shown below, depending upon how much time you want to spend on the game (or extra credit assignment) and upon the level of student competency. Vertical letters on the left (or right) can spell out words such as AMOUR if desired.

COLORS	COUNTRIES	CITIES
a argent	Amérique	Amiens
b bleu		Bordeaux
c	Le Canada	Le Caire
d doré	Danemark	

5. Jacques Dit

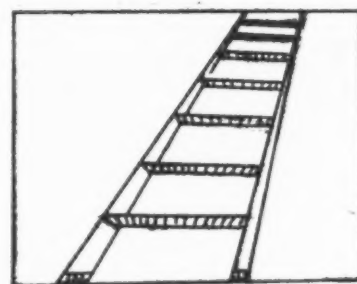
Explain that this game is a contest between you (the teacher) and the class. In this French version of *Simon Says*, the class is to repeat after you any phrase or sentence which is prefaced by *Jacques dit*. If you give an utterance which is not preceded by *Jacques dit*, the students are to remain silent. If any student does repeat it, you score a point. Each time all the students respond correctly, the class scores a point. In order to hold down the length of the game, set a limit of the first to 20 points wins.

6. Construire l'Echelle

Give the students a chart with a word written vertically on both sides as shown but reversed on the other side. They are to write on the line connecting each side, a word starting and ending with the first and last letter on each line. Tell them that they must know the meaning of the words that they use and they must be able to define each before the class if called on to do so. The student who spells the longest words correctly and fills in the most blanks in the allotted time, wins.

EXAMPLE:

L	l u m i n a n c e	E
U		C
M	m o t i o n	N
I		A
N	n e u t r a l i s a t i o n	N
A	a m i	I
N	n o m	M
C	c r u	U
E	e t e r n a l	L



A variation is to find a long word like *extraordinaire*, setting it up as shown, and, working in teams or individually, see who can build from the bottom up, the most rungs of the 14 possible within a set time limit.

7. Matthieu, Marc, Luc, et Jean

This game demands absolute attention from all participants. In order to stay in the game (remain with the group), students must learn to pay continuous attention and concentrate.

Have the class start a rhythmic clapping, twice on the knees or desks and once with hands together. On the third clap, when their hands strike together, have the first student say a word in French. The player next in line must, on the third clap, say a word that begins with the last letter of the preceding player's word. This can be adapted to particular needs and the rules may be varied, using just verbs, nouns, adjectives, or prepositions. If a student misses, he is out. Some practice may be required before students can think fast enough. Give them a few practice turns having them reply in time, or be out.

GAMES OF NUMBERS, TIME, DATES

8. Nombres Montants

This game makes numbers more fun and offers interesting ways of drilling them. Call for snappy counting-offs in French as follows:

To 50 by 2's	To 72 by 6's
To 30 by 3's	To 84 by 7's
To 48 by 4's	To 200 by 10's
To 100 by 5's	To 99 by 11's

An interesting variation challenges students to count with *nombres descendants* from 10 to 1 by 1's, 50 to 5 by 5's, 20 to 2 by 2's, etc.



9. Attention!



Students begin by counting off in French from 1 to 100. Whenever a number contains 7, such as 7, 17, 27, etc. (or whatever number you choose), or any multiple of 7, such as 14, 35, 70, etc., the student must say *Attention!* instead of the number. If he forgets, he can either be out of the game or have a point dropped from his team score.

It is better to begin with an easy number, such as 5 or 10, and limit the game to 50 until students

learn how it is played.

Keep the game lively by skipping from row to row for the counting. If desired, the game can be played with two teams, with the teacher calling on each team alternately. The team with the most members still in the game or the team with the highest number of points, wins.

Competitive activities stimulate interest and at the same time offer students a way to use the language in meaningful situations. Number games are very effective in the first few weeks of French study.

10. Ajouter une Chiffre

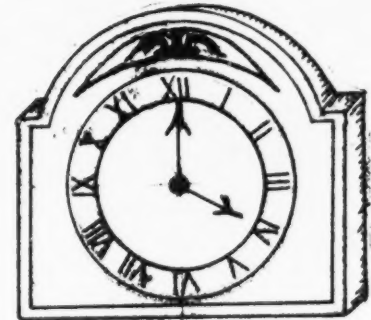
Divide the class into two teams. Members are to alternate in reading aloud the numbers you write on the board. Begin with single digit numbers as below (left). Then return to the top of the second column and add a second digit as below, (center). Then, add a third or even fourth digit, depending upon how high the students can count. Each team member must correctly say the number indicated to stay in the game. Example:

2	23	236
5	58	581
9	94	947

For variation the number 1, or any other, might be placed in front of each number as follows: 123, 158, 194, or 1,236, 1,581, 1,947, and so on.

11. Je Suis en Retard

Begin the game by showing the time on a practice clock; for example, *Il est quatre heures*. Then have the class practice the response which each student is to give as he is called on. The answers will be uniform, except that each student subtracts a quarter of an hour from the last time stated as illustrated in the example following:



Teacher: *Moi, j'ai six heures moins le quart.*
Ma montre doit retarder un peu. Je suis en retard. Et vous, Jean? Quelle heure est-il?

Student: *Moi, j'ai cinq heures et demi. Ma montre doit retarder un peu.*
Je suis en retard. Et toi, Paul? (any other student) Quelle heure est-il?

For variation, subtract time by only 5 minutes, by 1 minute, by 20 minutes, or by half hours. Or, reverse it and make the clock fast by a certain number of minutes.

12. Toss the Ball

The teacher has students stand dividing the class into two groups. Standing, herself, between the groups she tosses the ball toward a given student. As it leaves her hand she says a number such as 28. Before the student catches the ball he must correctly say 29 in French, of course. The teacher then tosses the ball to a member of the opposing team. If a team member fails he must sit down. Those seated are to study their numbers from their text or a printed handout.

Variation possibilities are numerous. Boys stand the girls; the numbers can be 2 to 4, 10 to 20, 13 to 26 (double the number given); or a drill on times tables eg., 2 fois 5 -- 10, 4 fois 12 -- 48, subtraction, etc.



13. Les Anniversaires

This is a game which offers beginners an amusing way to put to practical use their verbal and written knowledge of numbers. Write several model combinations of numbers on the board which represent days and months of birthdays such as: 1/8, 22/10, 8/11, 28/2, and 25/10. Ask the students what they mean. Explain that the first number of the pair represents the day of the month and the second, the month of the year--the opposite of our system. Illustrate by writing the month of *decembre* at the top of the board. Under it, put 12. In front of this number, place the date, such as the 26th, and then the year; thus, 26/12/72. Practice a few combinations for examples and then ask:

"Quand est ton anniversaire?"

The student writes his birthday on the blackboard using ciphers between slashes. Then point to another student to write the date of his birthday in French. He writes 9/10/60 and says,

"Mon anniversaire est le neuf octobre mil-neuf-cent soixante."

A new student is then called upon and the process is repeated.

OCTOBRE O 5 h - 5 h 17 h 30			
1 J. S. Remi	17 S. S. Edwige		
2 V. S. S. Angégar	18 D. S. Luc		
3 S. S. Thérèse J.	19 L. S. Laure		
4 D. S. Fr. d'Assise	20 M. S. Aurélien		
5 L. S. Constant	21 M. S. Ursule		
6 M. S. Bruno	22 J. S. Céline		
7 M. S. Serge	23 V. S. Yvette		
8 J. S. Brigitte	24 S. S. Magloire		
9 V. S. Denis évêq	25 D. S. Crépén		
10 S. S. Fr. Borgia	26 L. S. Évariste		
11 D. S. Clémence	27 M. S. Antoinette		
12 L. S. Séraphin	28 M. S. Simon		
13 M. S. Édouard	29 J. S. Narcisse		
14 M. S. Calixte	30 V. S. Arsène		
15 J. S. Thérèse	31 S. S. Lucile		
16 V. S. Léopold			
17 M. S. Juste	26 J. S. Delphine		
18 J. S. Fête de la Victoire	27 V. S. Maxime		
19 J. S. René	28 S. S. Sosthène		
20 V. S. Brice	29 D. Avant		
21 S. S. Philomène	30 L. S. André		
22 D. S. Eugénie			
23 L. S. Edmond			



14. Concours Oral d' Orthographe

A simple, old-fashioned spelling bee. The class is divided and lines up on both sides of the room. You pronounce any French word, which the student repeats, then spells in French. The student who makes an error is out and takes his seat. Continue the game, if practical, until there is a single winner. Ideally, students out of the game are given an activity, such as writing down each correct answer, or being "checkers" as to the correctness of spelling responses.

One of the most advantageous spelling activities is for students to learn how to spell in French certain cognates which usually share the same or similar meanings with English but are spelled differently in both languages. A sample list of these is found at right.

French	English
adresse	address
boucle	buckle
caporal	corporal
dette	debt
faisan	pheasant
hôtel	hotel
mâle	male
pouls	pulse
radis	radish
sirop	syrop

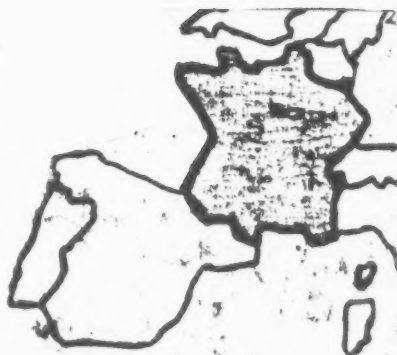
PRONOUNCIATION

15. La Carte

A game designed to teach the names of principal cities in France. Start by instructing the first student to repeat after you,

"Je vais à Paris et puis à Bordeaux."

From a large wall map or from small mimeographed individual maps, have everyone find and choose different cities. Then, arbitrarily, the teacher, after giving the above example, calls on different students:



Student A: Je vais à Bordeaux et puis à Nice.

Student B: Je vais à Nice et puis à Strasbourg.

Variations:

(1) The student may choose totally different cities each time without the chain effect.

EXAMPLE:

Student A: Je vais à Paris et puis à Bordeaux.

Student B: Je vais à Strasbourg et puis à Nice.

(2) A new name can be added by each student, who must remember each of the preceding cities.

EXAMPLE:

Student A: Je vais à Lille et puis à Cherbourg.

Student B: Je vais à Lille, à Cherbourg, et puis à Boulogne.

This game is also very adaptable to team competition.

16. Renseignements, S.V.P.

Collect as many timetables, programs, posters, printed invitations, letters, notices, and lists of rules and regulations as you can. Post some of them in a corner of the room and put the rest of the material on a table next to it. This table will serve as the information desk. Now pick a good student to act as information clerk. Each class member takes a turn going to the information desk and asking in French for information. This is an excellent opportunity to make good use of posted cultural items, such as pictures and travel posters.

EXAMPLE:

Student 1: A quelle heure part le prochain autobus?

(or, perhaps, Quel est le meilleur hôtel dans la ville?

Clerk: Il y en a un à 22 heures.
 Student 1: Merci
 Student 2: Qu'est-ce qui joue au cinéma aujourd'hui?
 Clerk: "Les Parapluies de Cherbourg."
 Student 2: A quelle heure commence-t-il?
 Clerk: A trois heures et demi. etc.



17. Racontez une Histoire!

This is an attempt at communal composition. Give the first sentence yourself, stipulate a particular structural point on which you wish to concentrate such as the *imparfait*, then let each of the participants take his turn in adding a new one.

EXAMPLE:

Teacher: Un jour, un petit garçon marchait de chez lui jusqu'à l'école quand...

Student A: il a vu un gros chien.

Student E: J'ai oublié le mot.

Student B: Le chien l'a poursuivi.

Student F: Il oubliait beaucoup de choses.

Student C: Il ne savait quoi faire.

Student D: Il désirait beaucoup un pistolet mais...

Student G: C'est pourquoi le chien le mangait toujours.

One of the students, acting as the secretary, makes notes of what is said and when the last sentence has been added, reads the entire story to the class.

18. Menu

Students are told that they are to select what they want to eat and that the garçon will take their orders. The role of the garçon may be played by the teacher or by a student. Each should be given a turn to place his order. The class should be divided into groups so that each can get more oral practice and therefore, the problem of waiting for one's turn is diminished. While waiting to place their orders students might write their orders out on a piece of paper. Write on the chalkboard the *Menu du Jour*. Items listed should be varied and chosen according to student's proficiency.



SAMPLE MENU:

RESTAURANT NAPOLEON		
porc	Salade aux tomates	épinards
veau	Soup du jour	petit pois
poulet	Entrée	haricot verts
foi	Fromages	carottes
salmon	Pâtisserie, Glace, ou Fruits assortis	zucchini
	Lait, Eau minérale, Café	
oranges, pommes, bananes, fraises, ananas		

EXAMPLE:

Garçon: Que desirez-vous (M., Mme., Mlle.)?

Etudiant: Je voudrais _____ et puis boire
_____, s'il vous plaît.

Garçon: Je regrette (M., Mme., Mlle.) mais il n'y en a plus.

Etudiant: Est-ce qu'il y a encore _____?

Garçon: Mais oui!

Etudiant: Donnez-moi _____, s'il vous plaît.

Garçon: Et comme desert?

Etudiant: Je prendrais _____.

IDENTIFYING GAMES

19. Passez-le!

Draw on the blackboard or display the face of a boy. Identify him as *Casimir*. The teacher might start out by saying something like this:

"Voici *Casimir*. Il est très gentil, n'est-ce pas? C'est un beau garçon. Il est très sympathique. On dit que Marie et lui (one of the girls in the class) sont fiancés."

Student 1 (Marie):

"Non, Mademoiselle (Madame, Monsieur). Nous ne sommes pas fiancés. Nous sommes de bons amis, voilà tout. Mais Janine (another student) et lui sont fiancés."

Student 2 (Janine):

"Non, Mademoiselle. Nous ne sommes pas fiancés. Nous sommes de bons amis, voilà tout. Mais Françoise et lui sont fiancés." etc.

After some practice with the girls in the class, draw or display the face of a girl and continue the game routine with the boys replying.

20. Vingt Questions

One person is asked to write the name of a familiar object on a slip of paper which is then placed down on the table. He states only whether it is animal, vegetable, or mineral. Volunteers in the class take turns asking him questions about the object or in guessing what it is. A maximum of 20 questions are allowed, all of them to be answered "yes" or "no". The one who guesses right can pick the new object and answer the questions about it. The game may also be played on a team basis with one team picking out the object and the other asking the questions.



21. Qui Suis-je?

On the back of a student called to the front of the class, the teacher pins the name of a famous French man or woman. Ideally, the individual in question should be one who has made an important contribution to the world such as a scientist, a well-known literary figure, a famous statesman or military genius. By asking questions such as *Quand est-ce que vivais? Ou vivais-je? Suis-je homme ou femme?* and so on, the student must learn who he is. The number of questions he asks is recorded and the participant needing the fewest questions to guess who he is, wins. As an added incentive, students who answer questions are also given points from 1 to 10 depending on their aptness and correctness. An answer of *oui ou non* may merit only 1 point where as an answer like *vous viviez durant la dernière partie du 18^e siècle*, might be worth 7 or 8 points depending on the level of the class. If the teacher wishes, she can pass out a list in advance of 20 or so famous French figures for students to look up in advance of a game so that those who want to prepare may do so (see below). This is a good means of stimulating students who want extra credit.



A number of variations can be made for this game. For beginners the names of animals, names of cities, names of countries, members of the schools faculty, members of the class, and others can be used.

The list below gives a few suggested names of famous French figures, the lives and achievements of which students ought to be familiar.

Scientists:

Blaise Pascal
Antoine-Laurent Lavoisier
Joseph Jacquard
François Champollion
Louis Daguerre
Louis Braille
Louis Pasteur
Marie Curie
Louis Blériot



Literary:

Rabelais
Villon
Montaigne
Molière
La Fontaine
Racine
Montesquieu
George Sand
Hugo



Statesmen:

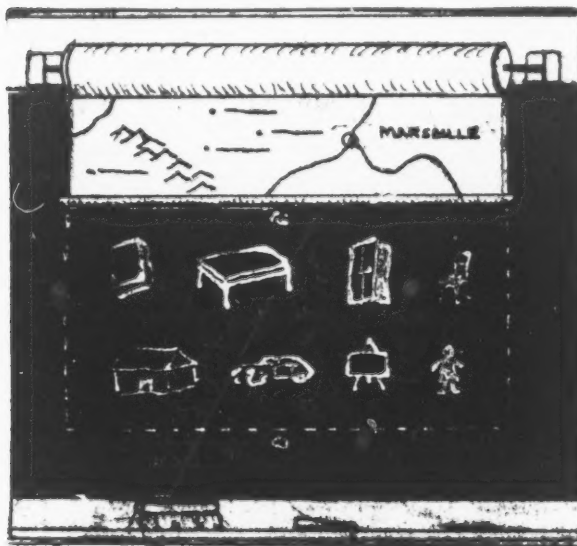
Louis IX
François I
Henri IV
Louis XIV
Richelieu
Tallyrand
Napoléon
Clémenceau
De Gaulle



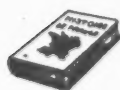
22. Jeter un Coup d'Oeil

This game sharpens the powers of both observation and recall. It should be played, ideally, in groups not exceeding five or six contestants on each team. Assemble half a dozen or more objects, the names of which previously have been taught. Place them on a low, flat, surface and cover them with a cloth. Remove the cloth for about 30 seconds and let both teams have a good look at the objects. Members of each team alternately take turns naming an object they observed and remembered. If possible, have them respond using a complete sentence pattern, which may already have been taught, such as "j'ai vu un clou." Each object may be named only once. As the group becomes accustomed to the game, increase the number of objects and reduce the time exposure. At the intermediate level, require more details about the objects named. At this level, for example, it will be necessary to identify the book as Les Trois Mousquetaires par Alexandre Dumas. Points will be given for correctness and proper usage.

A variation might be to use a large, poster-size picture which one could either fold up or tack on the board where it could be covered over by a pull-down wall map. It can then be exposed for the class to view as desired. Objects can also be drawn on the blackboard in the space under the wall map and be covered in that way.



The challenge associated with this game is remarkable. It not only motivates students to learn the vocabulary items which occur but at the same time teaches them to think fast. The technique shown to the left is simple and gives very good results. A poster board reversed so learners cannot see it works as well.



ADVANCED GAMES

23. Les Devinettes

The teacher or a student gives a few facts about an object and challenges the group to guess what it is. For example,

"It has hands but no feet. It has a face but no head."

If the group is unable to guess what it is, add more facts.

"I have it in my pocket. It has numbers on it."

Encourage learners to bring their own riddles. Used as a group guessing game, it can be played by two teams. Team A picks a word and Team B tries to guess what it is from the sequence developed by Team A.

24. Fournir un Alibi

Select from the class a judge, two lawyers, two defendants, and a jury. Choose a crime for which the two defendants are to be tried. Send the defendants outside the room to plan their alibis for the whole day of crime. (They should get together on every action so that their alibis will support each other.)

While the defendants are outside, the class plans what questions they will ask the defendant and give to the lawyers. When both the class and the defendants are ready, bring in one of the defendants and question him. The judge and the jury must understand his answers and remember what he has done that day. They may take notes if they wish. Then send the first defendant back outside and bring the other one in for questioning. If his story coincides completely with the other defendant's, then they are judged *Not Guilty*. If their stories do not coincide, then they are judged *Guilty*. After the trial is over, the judge or the teacher goes over what has been said and directs a control session to clear up mistakes and drills the class on the correct version.



25. Quel Est Mon Métier?

This guessing game presupposes both a fair vocabulary and a certain amount of structural competency. Someone is chosen to be the contestant. He assumes a profession familiar to all. The team, or class, if it is small, asks him a series of questions which narrow down the possibilities. The object of the game is to find out his profession with as few questions as possible. Points can be awarded on the basis of descending order, starting with 25 and subtracting one for each question asked.

26. Jeu de la Biographie

This game is especially useful in adding a little culture and history to the learning of French. It will be necessary for the teacher to have researched a few facts about each outline in order to reply to the students' inquiries.

Learners ask questions on the important details of a famous person's career. They can ask questions such as:

Finding new and motivating ways to develop the effective adaptation of grammatical concepts into meaningful language usage is one of the greatest challenges a teacher faces. This game can offer both language practice and a good amount of cultural increment as well. Careful preparation of each jeu is the key to its success.

Quand est-ce qu'il est né?
Quand est-ce qu'il s'est marié?
Que faisait-il en 1938?
En quel pays était-il en 1813?
Que fait-il actuellement?

The teacher may first have to give examples of the kind of questions that may be asked. The outline may be put on a handout or on the board.

EXAMPLES:

Charles de Gaulle

1890 Né à Lille

1910 Ecole militaire à Saint-Cyr

1914 La Première Guerre--blessé trois fois

1916 Prisonnier--cinq essais de s'évader en vain

1921 Mariage

1927 Chef de bataillon

1932 Secrétaire du Conseil de la Défense Nationale

1938 Colonel

1958 Président de la Cinquième République

1969 Retiré

1970 Mort



Napoléon Bonaparte

1769 Né à Ajaccio

1793 Ecole militaire à Brienne

1794 Général de l'armée en Italie

1796 Chef de l'armée

1799 Assiste à un coup d'état

1804 Nommé Napoléon Ier

1812 Campagne de la Russie

1813 Défaite à Leipzig

1814 S'est retiré à l'île d'Elbe



27. Jeu des Portraits

Conversation among students can be both interesting and meaningful if it is directed properly. Jeu des Portraits offers an excellent means of bringing this difficult challenge to a successful conclusion.

The game consists of bringing together a collection of faces or portraits as shown below, each with a French name. The faces may be placed on the board by overhead projector or mimeographed on a hand-out. Ideally, they should be done in color.

Having taught in advance the necessary lexical names for parts of the body, especially features of the face and head, the teacher picks out a face, points to it and describes it thus by way of example:

"Il a des yeux noirs, des cheveux longs, une barbe au menton, une moustache souriant. C'est Jacques."

Whereupon, the teacher turns to the class and challenges them: "Je vais decrirer un de ces portraits, en vous demandant qui est-ce d'après la description. Ecrivez son nom seulement."

She then hands out the card with the portraits and a slip of paper for the answers.

A more difficult variation might be to give the names of 4 or 5 of the figures and ask students to write in French the best description they can.



Paul



Catherine



Pierre



Juliette



Henri



Marie



André



Susanne



Jaques



Louis



Lili



Gaston



Brigitte



Simon



Jeanne

28. Voici

Voici resembles bingo and is played in much the same way. It is practical as a means to teach vocabulary items, to stimulate students to think in French and to increase understanding of the spoken language. Prepare a VOICI card for each player as shown below and a key phrase for each item used. Many of the same words will appear on several cards but no two will be identical. Distribute one card to each student,

along with beans, buttons, or cardboard discs. Mix key phrase slips and draw one at a time. Read them aloud in French. Students think of the answer, find it if it appears on their card and cover it. After having read each key phrase, place it aside for later checking. The student who fills a row of his card horizontally, vertically, or diagonally calls out "VOICI!" His card is then checked against the items read. If it is correctly marked, he wins the game. Cumulative points may be kept on the bulletin board for winners.

Bingo-type games can be a learning experience only if careful planning is put into the game's preparation. It is an excellent recreational activity for vocabulary building.

Examples of Key Phrases:

Un boulanger cuit _____ (le pain)
 Le contraire de non (oui)
 L'entrée d'une maison (la porte)
 Le couleur des lèvres (rouge)
 Le contraire d'avant (après)
 Un animal qui aboie (le chien)
 Une chose pour écrire (le stylo)
 Un vaisseau flottant (un bateau)
 La soupe est pour _____ (manger)
 Les yeux sont pour _____ (voir)
 Le chêne est un _____ (un arbre)
 Le savon est pour _____ (laver)
 Ce qu'une femme porte (la robe)

V	O	I	C	I

The game can be varied in size and difficulty according to students' level and interests. It can be made up on using common synonyms; such as auto (key word) and voiture (on the card), or antonyms, such as noir-blanc, bon-mauvais, or riche-pauvre. Ideally, English should rarely, if ever, be used in this game. To do so tends to compromise its purpose: to teach meaningful, oral comprehension of French.

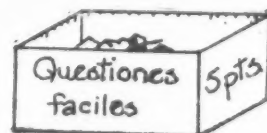
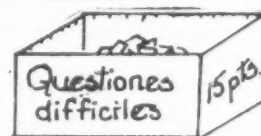
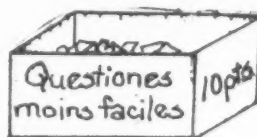
Note: Good results are obtained when sets for the game are built on a common theme such as: vocabulaire familial, les animaux, synonyms, faux-amis-type cognates, commonly misspelled words, and others.

29. Repondre à la Question

Prepare 40 to 50 3x5 cards and write a question on each of them. Place the cards in three small boxes, labeled as in the illustration below. As noted, the value of each of the questions is 5, 10, and 15 points depending on its difficulty.

Divide contestants into equal teams, each of whose members come to the desk alternately, selecting a card from box *faciles* and reading it aloud. The response must be in a complete sentence. If the question is not answered correctly, no points are scored and the contestant sits down while the other team tries. Anyone who answers the question *facile* goes on to try a question *moins facile*, then to the *difficile*. His turn ends there and points are added to his team's total.

This type of game can be a genuine learning experience if students receive for home study a list of the questions to be asked a day or two in advance. Also, when the teacher quickens the competitive spirit of the students by challenges - boys versus girls - team against team - this game and others so prepared for, take on the aspect of mental cultivation instead of a fun-type time passer.



EXAMPLES: Questions faciles (5 points)

- A. Combien font treize et sept?
- B. Quelle heure est-il?

Questions moins faciles (10 points)

- A. A quel âge fait-on le service militaire?
- B. Quel est le prochain jour de fête? Pourquoi?

Questions difficiles (15 points)

- A. Combien de grand-pères avez-vous? Donnez leurs âges.
- B. Citez quatre pays qui sont à la frontière de France.

The game can also be played in such a manner that, if the student from one team cannot answer the question he has chosen, or answers it incorrectly, members of the other team may answer it for a smaller number of points. Questions used may include verb conjugations, phonetic discriminations, synonyms, sayings, idiomatic expressions, grammar points or any other material which should be stressed or reviewed.

Among the many types of cross words puzzle-type games is the following suggested by Jacques Fiott in *Le Français dans le Monde*, Oct.-Nov. 1968, pp 41-44. Instead of having a long list of horizontal and vertical hints to consult, this type uses the *mot clef* system, that is giving a single key word from which all others in the puzzle can be derived. A theme may be given, such as *les jours de la semaine, les mois de l'année, les saisons, les couleurs, prépositions*, and others, if desired or students can be left to their own resources. The puzzle can be mimeographed in advance and handed out. At a signal, students begin and the first one finished is the winner. This type puzzle is useful as a monotony-breaker to be inserted between structure drills for variety.

	M	A	R	D	I		V
	E			I			E
word	R			M			N
sug-	C		S	A	M	E	D
ais	R			N			R
L-44.	E			C			E
	L	U	N	D	I		D
	I		J	E	U	D	I

	J	A	N	V	I	E	R	
	O							
D	U						F	
S	E	P	T	E	M	B	R	E
C					A			V
E			J	U	I	N		R
M			U				O	I
A	V	R	I	L			E	E
R		E		L			M	R
S				E			B	
	O	C	T	O	B	R	E	
							E	

	J		P		E			C
P	O	U	R		E			H
	S			E	N		D	
	Q				D	E	R	R
	U			A		E		Z
D	E	V	A	N	T		P	
		E		T			U	
P	A	R				D	A	N
	S					E		S



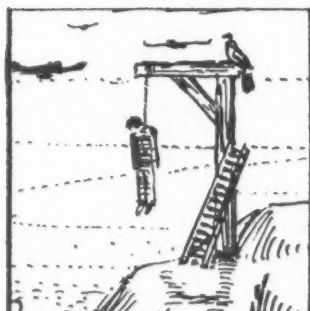
Proverbs, sayings, locutions, literary quotes and common verses, herein called gems of wisdom, can be of considerable value in teaching French. In becoming familiar with them, students can learn valuable examples of form, word usage and syntax. In addition, they may gain a closer acquaintanceship with French thought, culture, civilization and literature. When properly presented, the material may serve to form a working nucleus of the language while increasing students' confidence, fluency and understanding of the people.

A gem of wisdom may be posted on the classroom wall or bulletin board under such headings as: *pensee du jour* or *paroles de sagesse*. Teachers who wish to make wider use of them could have learners memorize and recite them, teach them through cueing or substitution drills by means of competitive games, or in programmed learning sequences; each linked and related wherever possible to the text materials being used in the course. The gems should then be emphasized in conversation and composition, being tested periodically with stress on fluent and appropriate usage.

Learners should be encouraged to become cognizant of other verbal niceties in French, modeled after the ones included hereafter and those the teacher may suggest.

The following pages represent a careful synthesis of some of the more frequently used gems of wisdom heard in France. They are categorized in five main headings with a sixth dealing with common comparisons. Suggestions for their use are given within boxes.

J. Dale Miller



French literature, esthetically conceived and artfully phrased, is world famous for its wealth of beauty and wisdom. Teachers can perform both a favor and a valuable service for their students by inculcating into them a treasury of literary gems gleaned from the genius of the past. The following are representative.

La Littérature

- Mais où sont les neiges d'antan? - Villon
- Cueillez dès aujourd'hui les roses de la vie. - Ronsard
- La valeur n'attend point le nombre des années. - Corneille
- Si Dieu n'existait pas, il faudrait l'inventer. - Voltaire
- Il faut cultiver notre jardin. - Voltaire
- Revenons à nos moutons! - Maître Pathelin
- Fais ce que voudras. - Rabelais
- L'Etat c'est moi! - Louis XIV
- Je pense, donc je suis. - Descartes
- Paris vaut bien une messe. - Henri IV
- C'est double plaisir de tromper le trompeur.
- La Fontaine →
- Enseigner, c'est apprendre deux fois. - Joubert
- La beauté n'est que la promesse du bonheur. - Stendhal
- O liberté, que de crimes on commet en ton nom? - Roland
- L'honneur, c'est la poésie du devoir. - Alfred de Vigny
- Donnez, riches! L'aumône est soeur de la prière. - Victor Hugo
- Il faut rougir de faire une faute et non de la réparer. - Rousseau



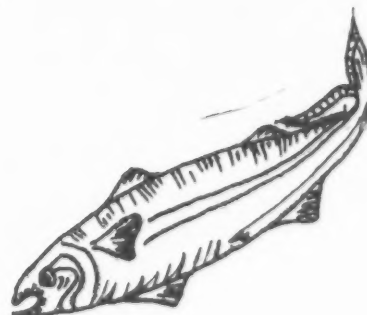
La Nature

- Revenons à nos moutons!
- Il fait d'une pierre deux coups.
- La belle plume fait le bel oiseau.
- Chassez le naturel, il revient au galop.
- Quand on parle de loup, on en voit la queue.
- Les petits ruisseaux font les grandes rivières.
- Pierre qui roule n'amasse pas mousse.
- Il n'est point de rose sans épines.



Nature typifies the source of Frankish wisdom. France, so blessed by nature, was equally well endowed by sound rationality on the part of its people.

- Bon sang ne peut mentir.
- Bon chien chasse de race.
- L'arbre se connaît au fruit.
- Chien qui aboie ne mord pas.
- Après la pluie, le beau temps.
- Il ya loin de la coupe aux lèvres.
- On ne saurait faire boire un âne s'il n'a soif.



La Conduite

- Ou bien ou rien.
- A chacun son goût.
- Qui se loue s'emboue.
- Hâtez-vous lentement.
- Doucement va bien loin.
- Aide-toi, le ciel t'aidera.
- Mieux vaut tard que jamais.
- Fais ce que dois, advienne que pourra.
- Qui plus sait plus se tait.
- A qui se lève matin Dieu prête la main.
- Il faut semer pour récolter.
- C'est en forgeant qu'on devient forgeron.
- Chose promise chose due.
- On n'est jamais si bien servi que par soi-même.
- Ne vendez pas la peau de l'ours avant de l'avoir tué.
- L'oisiveté est la mère de tous les vices.
- Le temps perdu ne se rattrape pas.
- On prend plus de mouches avec du miel qu'avec du vinaigre.
- Pêché avoué est à demi pardonné.
- Ne remets pas au lendemain ce que tu peux faire aujourd'hui.
- Les premiers vont devant.
- Charité bien ordonnée commence par soi-même.
- La fin couronne l'oeuvre.



La Famille

"La famille française" is world famous for its sturdy, lasting, loyal and affectionate structure. To impart to learners an empathetic esteem for French home life can serve a calculated and timely purpose.

- A tout oiseau son nid est beau.
- On ne badine pas avec l'amour.
- Ce que femme veut, Dieu le veut.



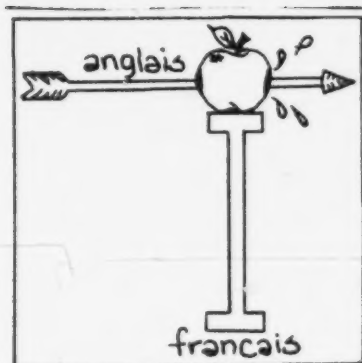
- Ventre affamé n'a point d'oreilles.
- Il n'y a de petit chez soi.
- Trop de cuisiniers gâtent la sauce.
- Tomber de la poêle dans la braise.
- Qui aime bien châtie bien.
- Tel père, tel fils.
- Jeu qui trop dure ne vaut rien.
- Il faut laver son linge sale en famille.
- Mauvais ouvrier n'a jamais bons outils.
- Qui épargne gagne.
- Prends le premier conseil d'une femme et non le second.
- Il a trouvé la fève au gâteau.
- Souvent femme varie, bien fol est qui s'y fie.

La Société

- Vouloir, c'est pouvoir.
- A chacun son dû.
- Qui vivra, verra.
- Qui s'excuse s'accuse.
- Les absents ont toujours tort.
- On connaît les amis au besoin.
- Qui se rassemble, s'assemble.
- Tout ce qui brille (reluit) n'est pas or.
- Secret de deux, secret de Dieu; secret de trois, secret de tous.
- Dis-moi qui tu hantes, je te dirais qui tu es.
- A qui mal veut, mal arrive.
- Rira bien qui rira le dernier.
- Deux avis valent mieux qu'un.
- Un point à temps en épargne cent.
- Qui ne risque rien n'a rien.
- Plus on a, plus on veut avoir.
- Autant de têtes, autant d'avis.
- Nul n'est prophète en son pays.
- Loin des yeux, loin du coeur.
- A bon entendeur demi-mot suffit.
- Qui ne dit mot consent.
- Argent emprunté porte tristesse.
- Un peu d'aide fait grand bien.



Have students find the most appropriate English equivalent for each proverb. For example the most suitable one for "A bon entendeur demi mot suffit" might be, "A word to the wise is sufficient."



These comparisons occur very frequently in French. They serve both as indicators of French thought and as important keys to cultural values. The English and French are contrasted in order to highlight both similarities and differences. It is worthwhile to point out how they illustrate the way each culture is viewed. Exercises such as cueing and translation drills can be devised for learning them.

CONTRASTIVE

Droit comme un I
 Beau comme un astre
 Boire comme un trou
 Clair comme le jour
 Froid comme le marbre
 Fort comme un turc
 Gras comme un moine
 Heureux comme un roi
 Pleurer comme une Madelaine
 Sale comme un peigne
 Sourd comme un pot

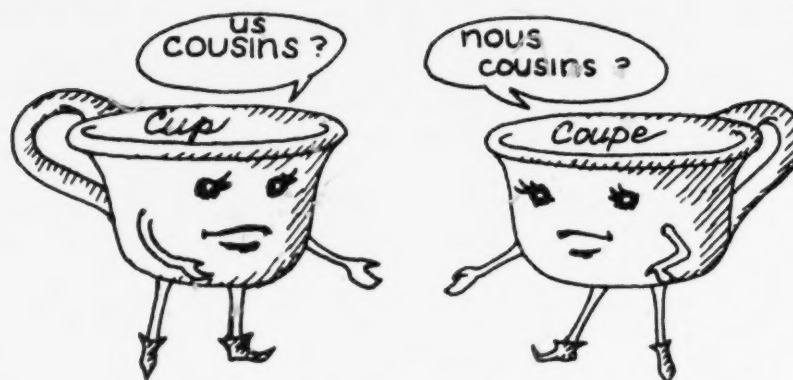
Straight as an arrow
 Pretty as a picture
 Drink like a fish
 Clear as a bell
 Cold as ice
 Strong as an ox
 Fat as a pig
 Happy as a lark
 Cry like a baby
 Dirty as a dog
 Deaf as a post

CORRESPONDING

Vif comme un écureuil
 Trembler comme une feuille
 Rapide comme l'éclair
 Léger comme une plume
 Laid comme le péché
 Industriel comme un castor
 Blanc comme un linge

Lively as a squirrel
 Tremble like a leaf
 Quick as lightning
 Light as a feather
 Ugly as sin
 Busy as a beaver
 White as a sheet

French-English COGNATES



Cognates, in language usage, are words that have a close family relationship or are allied in nature or origin with other words. As most family members do, cognates often look much like each other and often have closely related meanings. However, they may look and be alike only on the surface and can, therefore, be very deceptive.

Cognates can be useful, helpful, and interesting as learning tools. Teachers know that students learn more quickly and more easily by relating what they study to something they have already learned; usually remembering it better and longer. Studying words that are similar in English and in French can give a needed impetus and motivation to one's desire to learn the language. Seeing the many correspondences between French and English lexical forms helps students to be more positive in their appreciation for both languages and cultures.

The following material offers explanations, exercises and suggestions for teachers in the various aspects of cognate learning and appreciation.

J. Dale Miller and Marilyn M. McEwan

THE FRENCH INFLUENCE ON ENGLISH

The French influence on English began even earlier than the Norman Conquest in 1066. Edward the Confessor, who reigned in England from 1024 to 1066, was pro-Norman and had a knowledge of the Norman-French speech. After William the Conqueror had subdued England in 1066, much social interaction between Angles and Normans occurred, Bilingual speakers soon began to intermingle the two languages. Later, students and priests attended the university in Paris, which supplemented the Norman influence. The major period of French borrowings took place from about 1250 to 1400 A.D., or during the so-called Middle English period. At first only the aristocrats spoke French, but soon words of French origin began to trickle then to pour into the vocabulary of the common man in England.

This wave of French word borrowings penetrated much deeper than the Latin or Greek influence had done as far as "popular" words are concerned. Hundreds of French words of that day became of the real core of English. Latin terms were limited to the realm of "learned" words. Lexical terms of French origin constitute some 30.9% of the 1000 most frequently used words in the Modern English of today and some 60% of our total vocabulary can be traced to a French origin.

LEXICAL SIMILARITIES

Because French and English lexical terms often are almost identical in form or differ only in minor spelling changes, the simple correspondences they have with each other are the best starting point in the teaching of cognates.

Though cognates can be taught in the form of active vocabulary, the information given in the following pages will offer suggestions and techniques for improving student's passive comprehension and reading competency.

Anglo Saxon
(alive)

French
(on the table)



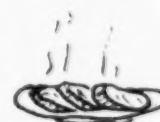
sheep



mouton
(mutton)



calf



veau
(veal)



hen



poulet
(chicken)



deer



venaison
(venison)



swine



porc
(roast pig)

For example:

<u>English</u>	<u>French</u>
mortal	mortel
example	exemple
responsible	responsable
gay	gai

Also, words in which the only difference is indicated by a circumflex standing in the place of an omitted *s* are useful, such as *hôte* (host), *forêt* (forest), *bête* (beast), *arrêter* (arrest), or *fête* (feast).

Note: Cognates designed for active use should be presented in normal conversational speech patterns whenever possible. Teachers should caution students against the dangers of using cognates which they have not yet learned and should demonstrate the deceptiveness of false cognates.

APPRECIATING BORROWED WORDS

The teacher should introduce students to the wide vocabulary of English words that have been borrowed from French. Such an activity can lead to a greater appreciation of the French language *per se* and also serves a purpose in general linguistic pursuits. The following lists of words, broken down by subject matter, exemplify the wide range covered by French-to-English borrowings.

Because the lists themselves are somewhat impressive, the teacher could simply xerox them to make a handout for the students, then discuss them in class. Games can be devised to spark learning interest. An example would be making up longer lists of borrowed words and letting the class guess which of the words are French.

Game: Guess Which Language

French or Native English? *baker, fisherman, barber, miller, painter, father, cousin*

French or Greek? *church, devil, grace, miracle, angel, paradise, saint, drama*

French or Italian? *balcony, stanza, design, motto, opera, tapestry, collage, fiasco*

French or Scandinavian? *fellow, happy, honor, power, window, column, ugly, beauty*

French or Spanish? *cargo, battalion, cigar, massacre, company, armada, guerilla*

FRENCH WORD BORROWINGS

Religion and Church

cell, charity, chaplain,
evangelist, grace, mercy,
miracle, nativity, paradise,
passion, sacrament, saint

Feelings

anguish, comfort, conscience,
devotion, patience, pity, purity,
salvation

Law and Government

suit, plead, plaintiff, judge,
jury, jail, assets, bail, bailiff,
embezzle, lease, perjury, country,
chancellor, govern, exchequer,
minister, power, reign

War

army, assault, company, enemy, sergeant, soldier, troops, captain,
colonel, lance, lieutenant, mail, navy, attack, barricade, campaign,
commandant, corps, march, massacre, operations, speculations, batta-
lions, barrage, camouflage

Society and Manners-- chivalry, honor, court, grace, dinner, supper,
table, fork, plate, napkin, boil, broil, roast, hors d'oeuvres, bisque,
à la mode

Clothes-- apparel, costume, dress, garment, brassiere, decollete, voile,
chemise, lingerie

Art and Architecture-- art, beauty, color, design, ornament, tapestry,
cartoon, pastiche, format, montage, collage, decoupage; aisle, arch,
column, pillar, porch

Occupations-- barber, butcher, carpenter, grocer, mason, painter, tailor

Technical Terms-- fuselage, hangar, aileron, chassis, chauffeur, garage



Note: Much of the above information was taken from The Development of Modern English, by Robertson & Cassidy.

This list of common verb cognates illustrates both easy (*aider-aid*) and difficult (*courir-current*) correspondences. Make a handout of the list and ask students to fold under the English Cognate Column, then see how many students can come up with the cognate which corresponds to the French verb.

<u>French Word</u>	<u>English Meaning</u>	<u>English Cognate</u>
achever	to complete	achieve
affaiblir	to weaken	feeble
aider	to help	aid
aimer	to love	amateur
agir	to act	agent
allumer	to light	luminous
apprendre	to learn	apprehend
arrêter	to stop	arrest
cacher	to hide	cache
chuter	to fall	parachute
connaître	to know	recognize
coucher	to lie down	couch
courir	to run	current
donner	to give	donate
durer	to last	durable
écouter	to listen	acoustics
écrire	to write	script
étudier	to study	study
jeter	to thrust, throw	reject
jurer	to swear, affirm	jury
laisser	to leave, allow	release
laver	to wash	lavatory
lire	to read	legible
montrer	to show	demonstrate
oublier	to forget	oblivion
partir	to leave	depart
penser	to think	pensive
perdre	to lose	perdition
parler	to speak	parliament
pouvoir	to be able	power
réfléchir	to think over	reflection
rencontrer	to meet	encounter
rendre	to give back	surrender
répondre	to answer	respond
rêver	to dream	reverie
savoir	to know	savvy (slang)
sentir	to feel	sentiment
sonner	to ring	sonic
sortir	to leave	resort
souvenir	to remember	souvenir
tenir	to hold	tenacious
tomber	to fall	tumble
veiller	to watch over	surveillance
vendre	to sell	vendor
vivre	to live	survive
vouloir	to wish	benevolence

Encourage students to notice and pick out cognates (without relying on them too heavily) in their individual reading outside of class. The following suggestions may be useful:

- Staging five or ten minute "races or contests to see which students can write down the most cognates based on a given text on which students can work.
- "Tossing out" English or French cognate words to the class and letting learners guess their counterpart (French or English). Offering students the possibility of doing a project (personal or group) on French-English cognates and their frequency or occurrence.
- Encouraging students to design their own bulletin boards, using pictures, collages, or whatever they may like to illustrate the correspondences between French and English lexical usage.
- Assisting students to prepare articles for the school paper which make a point of French word borrowings in the English language.

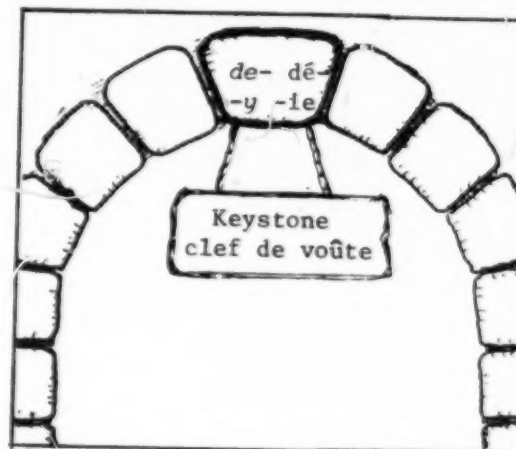
Note: Local dailys are often interested in such articles if they are interesting and well written.

PREFIXES AND SUFFIXES

Knowledge of the correspondences between French and English prefixes and suffixes is of great value to the beginning student. Once these cognate patterns are learned, the learner will be able to recognize many new words as he comes across them in his reading, or will at least be able to make an intelligent guess at their meaning. A list of the more common of these prefixes and suffixes follows:

Motivate students by Showing how useful a basic knowledge of English and French prefixes and suffixes can be in acquiring a grasp of new vocabulary and in using it properly in a sentence. Illustrate by drawing a sketch of the Keystone concept (at right) on the chalkboard.

Show how important the Keystone is to the arch. Point out that without it the arch would not stand - it could not even exist!



PREFIXES:

<u>English</u>	<u>French</u>	<u>English-French Example</u>
de- dis-	dé- dés-	disorder--désordre denounce--dénoncer
es- ex-	é-	escape--échapper exchange--échanger
s consonant	es-	spirit--esprit stomach--estomac space--espace

SUFFIXES:

Noun and Adjective Endings

-or	-eur	professor--professeur precursor--précurseur
-ity	-ité	brutality--brutalité stupidity--stupidité
-ary	-aire	commentary--commentaire
-y	-ie	academy--académie
-er	-re	chamber--chambre
-ous	-eux -euse	dangerous--dangereux, dangereuse precious--précieux, précieuse

VERB ENDINGS

<u>English</u>	<u>French</u>	<u>English-French Example</u>
-y	-ier	defy--défier study--étudier
-ish	-ir	punish--punir banish--banir
-ive	-oir	deceive--décevoir receive--recevoir

VERB ENDINGS CONTINUED

<u>English</u>	<u>French</u>	<u>English-French Example</u>
-(u)te	-(u)er	substitute--substituer constitute--constituer
-ate	-er	agitate--agiter meditate--méditer
-ize	-iser	normalize--normaliser realize--réaliser
-duce	-duire	produce--produire deduce--déduire introduce--introduire
-duct	-duire	conduct--conduire deduct--déduire
-ct	-ger	afflict--affliger direct--diriger exact--exiger protect--protéger

A very frequent verb pattern, in addition to those above, is a French infinitive ending corresponding to the lack of a special ending in English: *aid-aider, admit--admettre, abuse--abuser, serve--servir.*

One effective way to teach cognate correspondences is to have students complete lists such as the one below.

English-to-French or French-to-English:

punish_____	société_____	précurseur_____
disgust_____	amoureux_____	dangereux_____
defy_____	précieux_____	state_____
spirit_____	présenter_____	extend_____
meditate_____	sérieux_____	glorify_____
discourage_____	privé_____	favor_____
sponge_____	fleurir_____	resolve_____
produce_____	fait_____	accessory_____

FAUX AMIS

Though cognates are often very helpful in the study of a new language, some prove to be more confusing than helpful because they are deceptive. Known as faux amis, or false cognates, they are almost identical in form but different in meaning. A beginning student tends to rely heavily on lexical correspondences between French and English. The learner should, therefore, become acquainted with false cognates and learn their true meaning. Some faux amis have common origins, with their English counterparts, unrelated.

Lists of these false cognates are often found in good French textbooks, but some of the most commonly misinterpreted ones are given below for the teacher's convenience.

<u>French Word and English Meaning</u>	<u>Deceptive English Cognate and French Equivalent</u>
actuel, present, current	actual, réel, véritable
arrêt (m), stop	arrest, arrestation (f)
attendre, to wait (for)	to attend, assister à
avertir, to warn, inform	to avert, détourner
blanquette (f), stewed veal	blanket, couverture (f)
blessé, to wound, hurt	to bless, bénir
bond (m), bound, leap	bond (= tie), lien (m)
cap (m), cape (geography)	cap, casquette (f) with peak
cave (f), cellar	cave, caverne (f), antre (m)
chair (f), flesh	chair, chaise (f)
chandelier (m), candlestick	chandelier, lustre (m)
charte (f), charter	chart, carte marine (f)
chat (m), cat	chat, causerie (f)
citron (m), lemon	citron, cédrat (m)
coin (m), corner	coin, pièce (f) de monnaie
complexion (f), disposition, humor	complexion, teint (m)
démander, to ask (for)	to demand, exiger, réclamer
dérober, to steal	to disrobe, se déshabiller
dresser, to erect, set up;	to dress, (s') habiller
éditeur (m), publisher	editor, rédacteur (m)
fabrique (f), factory	fabric, tissu (m), étoffe (f)
fat, conceited, vain	fat, gras, gros
fée (f), fairy	fee, honoraires (m. pl.)
figure, (of people) (f), face	figure, taille (f), stature (f)
fond (m), bottom	fond, affectueux, tendre
gale (f), itch; scab	gale, tempête (f), grand vent (m)
gaze (f), gauze	gaze, regard fixe (m)
gendre (m), son-in-law	gender, genre (m)
habit (m), full-dress suit	habit, habitude (f)
hasard (m), chance	hazard, danger (m), péril (m)
hurler, to yell, howl	to hurl, lancer avec violence
inhabité, uninhabited	inhabited, habité
joli, pretty	jollu, gai
journée (f), day (time)	journey, voyage (m), trajet (m)

labourer, to plough, till	to labor, travailler
lame (f), blade	lame, boiteux, estropié
lard (m), bacon	lard, saindoux (m) Graisse de porc fondue
large, wide	large, gros, grand
lecture (f), reading	lecture, conférence (f)
legs (m), legacy	legs, jambes (f. pl.)
lent, slow	Lent, Carême (m)
librairie (f), book store	library, bibliothèque (f)
lie (f), dregs, sediment	lie, mensonge (m)
location (f), hiring, renting	location, situation (f)
main (f), hand	main, principal (adj.), conduit (m),
manger, to eat	manger, mangeoire (f), crèche
mince, thin, meager	to mince, émincer, hacher
nappe (f), tablecloth	nap, somme (m)
opportunité (f), timeliness	opportunity, occasion (f)
or now, well	or, ou
or (m), gold	ore, minerai (m)
pain (m), bread	pain, douleur (f), peine (f) (mental)
pair, equal, even	pair, paire (f)
parer, to adorn	to pare, peler
part (f), share, portion	part, partie
phrase (f), sentence	phrase, locution (f)
physicien (m), physicist	physician, médecin (m)
pin (m), pine (tree)	pin, épingle (f)
plate (fem. of plat), flat	plate, assiette (f) (dish), plaque
prétendre, to claim, assert	pretend, faire semblant, feindre
prune (f), plum	prune, pruneau (m)
raisin (m), grape	raisin, raisin sec (m)
rayon (m), ray (of light), shelf	rayon, rayonne (f)
regard (m), look, glance	regard, prendre en considération
rein (m), kidney	rein, rêne (f) (of a bridle)
relier, to bind, connect	to rely on, compter sur, se fier à
rente (f), income	rent, loyer (m)
ressort (m), spring (metal)	resort, station (d'été, balnéaire)
rester, to stay, remain	to rest, se reposer
ride (f), wrinkle	ride, promenade (f)
sale, dirty	sale, vente (f)
sort (m), fate, lot	sort, sorte (f), espèce (f)
store (m), shade (window)	store, magasin (m)
sympathique, congenial, likable	sympathetic, compatissant
talon (m), heel	talon (of bird), sorre (f)
tirer, to pull, draw	to tire, (se) fatiguer, (se) lasser
transpirer, to perspire	to transpire, se passer, avoir lieu
vent (m), wind	vent, passage (m), trou (m)
veste (f), short jacket	vest, gilet (m)
wagon (m), coach, car (railroad)	wagon, charrette (f)

Note: Much of the above list was taken from Cours supérieur de Français, by Eli Blume.

USING LITERARY TEXTS

Interest and practicality will accrue in the learning of cognates if carefully chosen texts from books, magazines, or newspapers are used as illustrations for "cousin words". A paragraph or two can be selected reproduced and passed out to learners in the form of illustrative handouts, with the French-English cognates circled or underlined. Later, similar texts can then be used as exercises for the students to help them become more aware of the many correspondences between the two languages.

The following selection was taken from *La Princesse de Clèves* by Madame de La Fayette, together with an English translation. The words circled in the left column are those that are recognizable to speakers of English, and those circled on the right are words derived from the French.



M. de Clèves sentit de la
joie de voir que cette personne,
qu'il avait trouvée si aimable,
était d'une qualité proportion-
née à sa beauté; il s'approcha
d'elle, et il la supplia de se
souvenir qu'il avait été le
premier à l'admirer et que, sans
la connaître, il avait eu pour
elle tous les sentiments de
respect et d'estime qui lui
étaient dus.

Monsieur de Clèves was
filled with joy to see that
this young person whom he had
found so attractive was of a
rank proportionate to her
beauty. He approached her
and implored her to remember
that he had been the first to
admire her, and that without
knowing her, he had felt for
her all the respect and esteem
that were her due.

WRITING SKILLS IN FRENCH

*Pour bien
apprendre à écrire
le français il faut
beaucoup de pratique
D'abord il faut
copier des modèles*



Although recent trends toward the audio-lingual language teaching have resulted in a tendency to de-emphasize the writing skill (redaction) which remains a most necessary phase of any complete language program.

Besides being important for its own sake, writing or composition can be used to reinforce the teaching of structure, vocabulary, proverbs, locutions, listening comprehension, and creative composition.

The beginning student cannot be expected, at the outset, to write as well as he speaks the language. As with the other skills, the student must be directed by logical steps from the very simple tasks to the more complex in the learning process. The following ideas, suggestions, and exercises may be of value to language teachers in incorporating the art of writing into a viable teaching program. They are presented in the order of their occurrence: copying exercises, reproduction and recombination, drills, guided writing suggestions, and directions for free composition.

J. Dale Miller

COPYING EXERCISES

Copying Titles

As a writing exercise, give the students a worksheet with illustrations, the captions of which are to be copied by the students.

Simple copying of familiar conversational material has been found to be an effective first step in learning to write a new language. By using models, learners can be taught to become conscious of correct word order, spelling, punctuation and even gain a familiarity with lexical meanings. Students should be required to carefully check their work, paying close attention to such details as spelling, punctuation, capitalization, accent marks, and word order.



C'est un stylo.

C'est un stylo



C'est un chien

C'est un chien



C'est un chapeau.

C'est un chapeau



C'est un parapluie.

C'est un parapluie



C'est un livre.

C'est un livre



C'est un bouton.

C'est un bouton

Note: Objects can be found in French, picture dictionaries.

Matching Questions and Answers

For this type of copying exercise, the teacher can provide the students with a list of scrambled questions and answers in French. This list can be on the blackboard or reproduced on a handout.

Students will then match each question with its answer and write them both down. With this method the student is more likely to understand what he is writing than if he were just copying a series of sentences which are already in order.

The teacher may write this:

J'habite aux états-unis.
 Quel âge avez-vous?
 Qui est votre professeur?
 J'ai seize ans.
 Mon professeur est M. Laval.
 Où habitez-vous?

The student's paper would look like this:

*Quel âge avez-vous.
 J'ai seize ans
 Où habitez-vous?
 J'habite aux états-unis
 Qui est votre professeur?
 Mon professeur est M Laval*

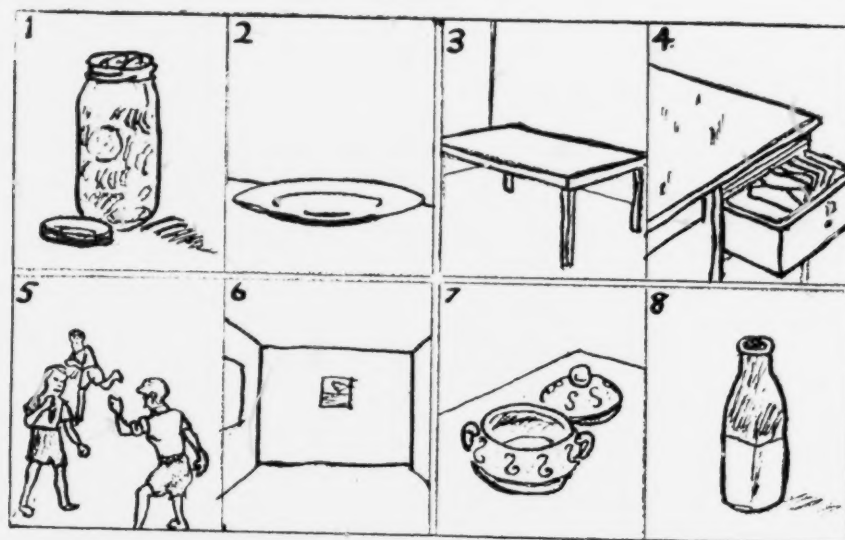
Multiple Choice With Pictures

The student is given a set of graphic cues arranged in order. Using these cues, reinforced by written material, learners construct complete sentences by choosing and writing in the blank spaces, an appropriate fragment already provided.



Copying Dialogues

- Tu aimes le pain?
- Oh! oui, beaucoup.
- Hum . . . Il est chaud, ce pain!
- Oui, et il est très bon.
- Mais ne mange pas tout, voyons!



Fill in the blanks, using the choices provided, to tell the story in the pictures.

Il n'y a pas de
Il n'y a pas d'
Il y a du

Il y en a
Il y a des
Il n'y en a pas

1. Il y a des petits gâteaux dans la bouteille.
2. Il n'y en a pas à l'assiette.
3. Il n'y en a pas de lettres sur la table.
4. Il y en a dans le tiroir.
5. Il y a des enfants à la cour de récréation.
6. Il n'y a pas d' enfants dans la pièce.
7. Il n'y a pas de sucre dans le bol.
8. Il y a du lait dans la bouteille.

REPRODUCTION AND RECOMBINATION

After practice in copying, the student should be ready to write material which he has learned or memorized such as dialogues, structure drills, vocabulary exercises, short narratives and other work. At this stage of writing, all vocabulary and structure used in the exercises should have already been introduced to the student. Some of the exercises for use at this stage of writing skill development are written structure drills, answering of questions using previously learned responses, and dictations.

DICTATION.

Dictation exercises serve the dual purpose of teaching listening comprehension and writing skills. The selection to be read aloud by the teacher should be made up of familiar words and constructions. It may be an adaptation of a dialogue or a short episode from a story.

The examples below illustrate dictations which emphasize specific problems:



Dictations are time consuming for teachers to correct. One solution might be to ditto the dictée on a sheet of 8 1/2 x 11 paper thus:

with a vertical dotted line at center. Hand out and ask students to fold the dictée under. Give the dictation. Ask students to fold it out and correct their own errors.

Agreement of Past Participle

C'est une belle promenade que nous avons faite! Marie et Nicole se sont levées très tôt. J'ai choisi la robe bleue; et Nicole, laquelle a-t-elle choisie? J'ai perdu mes livres; je les ai perdus à l'école. Nous nous sommes amusés au bal.

Use of Subjunctive After Verbs of Emotion and Doubt

Il est étonnant que vous puissiez supporter cela. Elle est désolée qu'il veuille partir. Je crains que ma soeur ne soit en retard. Ma mère est fâchée que tu aies cassé le vase. Est-il vrai que Paul vienne ce soir? Pensez-vous qu'elle comprenne la situation? Pierre doute que nous allions le voir. Croyez-vous qu'il apprenne facilement? Nous regrettons que vous ne puissiez venir Dimanche.

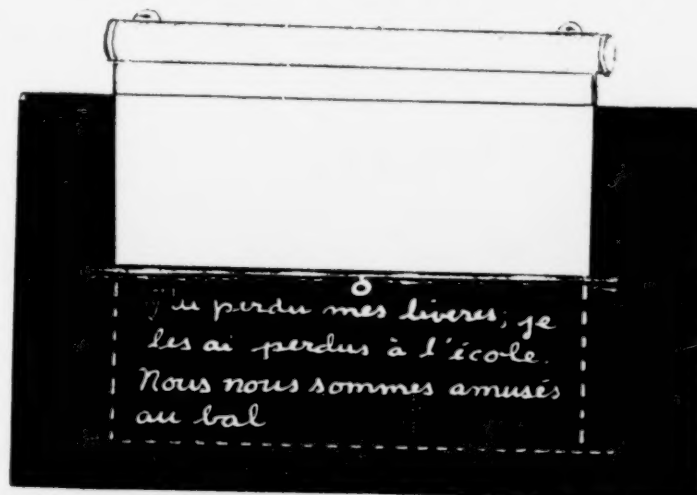
Suggested Steps For Dictations:

1. Tell what the dictation will be about and let the students know what structural elements will be stressed.
2. Read the entire selection through at normal speed.
3. Read a second time breaking into sense groups and reading each one twice, giving time for the students to write it down.
4. Read a third time completely through at normal speed.
5. Give students time to check punctuation and spelling.
6. Permit students to check their papers in class.

Another effective dictée strategy is to write it on the board in a space below a map or movie screen. Once written, pull down and cover material. Curiosity and anticipation are high after students are conditioned to this practice. It can be a good attention getter and keeper.

GUIDED WRITING

At the stage of guided writing, the student can begin to exercise his creativity in the language. He is not yet ready for free composition but, with the guidance of the teacher, needs to practice expressing his own thoughts and ideas in writing in the new language. At this point, the student can begin to feel the motivative satisfaction of expressing his own ideas instead of repeating someone else's words.



Completing Sentence Fragments

In this exercise the teacher provides the student with the first part of a sentence and the student completes it using his own words. For example:

1. Si j'avais mille francs j'irais à New York
2. Si j'étais millionnaire j'ne travaillerais plus
3. Samedi, pour m'amuser, je joue au tennis
4. Mes parents sont satisfaits de moi quand je gagne des bonnes notes à l'école

Activities From Reading Assignments

Guided writing can also be coordinated with reading assignments. This example, taken from the text Lire, Parler et Ecrire, by Bauer, Barton and O'Conner, illustrates this type of activity:

Avant guerre, à la table familiale, chacun devait finir son morceau de pain et, en 1948 encore, dans beaucoup de familles on accommodait le pain rassis pour ne le pas perdre.

Aujourd'hui, on jette son pain rassis. Et, malgré ce gaspillage, les Français ne consomment aujourd'hui que 95 kilos de pain en moyenne par personne et par an contre 116,5 en 1950.

En fait c'est toute l'attitude des Français vis-à-vis de la nourriture qui a changé.

Dans beaucoup de familles, la maîtresse de maison pose le quart de beurre sur la table dès le début du repas. Avant guerre, et souvent encore en 1950, les matières grasses, quand on les voyait, ne faisaient leur apparition qu'avec le fromage (dont on grattait précautionneusement la croûte au lieu de la séparer franchement).

1. Aujourd'hui, on jette son pain; hier . . .

2. Aujourd'hui, on ne consomme que 95 kilos par personne; hier . . .

3. Aujourd'hui, la maîtresse de maison pose le beurre sur la table au début du repas; hier . . .

4. Aujourd'hui, on sépare franchement la croûte du fromage; hier . . .

The material on the left is excerpted from a reading assignment. The sentence fragments on the right are to be completed by the students from the information they have read.

Fill In the Blanks

Dialogue translation and dual language books can be adapted into fill-in writing exercises. One method of doing this is to remove key words and phrases from the French side, leaving blanks to be filled in by the students.

—Of course, I understand.
Let's get started, shall we?
You have tokens with you,
don't you?

--Tokens? Why no. Back
home we use a coin. Do you
need tokens for the phone
in France?

—Bien entendu, je _____
ça. _____, voulez-
vous? Vous avez des jetons
sur vous?

—Des jetons? _____ .
Chez nous on _____ une
pièce de _____. A-t-
on _____ de jetons _____
le téléphone en France?

A greater challenge can be given by removing every other sentence or paragraph from the French version.

—Good afternoon. Are you
the newcomer who moved in only
last night?

—Yes. My room and that of
my friend are on the third
floor and we're very comfort-
able there.

--Indeed, this boarding-house
is very good. It's much more
comfortable than those in the
old section.

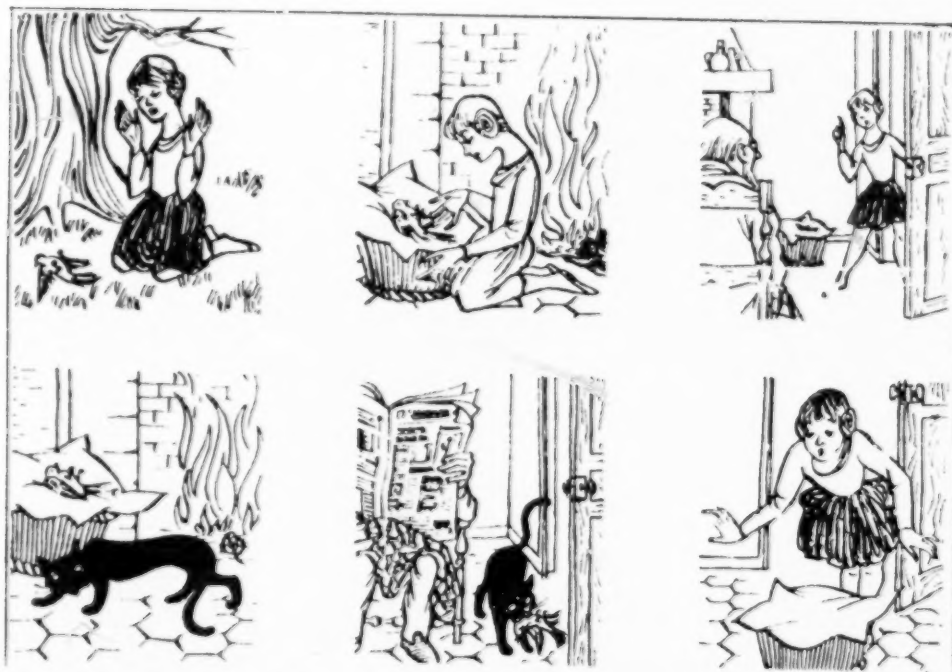
--They tell me that some of
these houses are very old but
this one, it seems, has steam
heat.

—Bonjour, monsieur.
C'est vous le nouveau-venu
qui êtes installé d'hier
soir seulement?

--En effet, cette pension
est très bien. Elle est
Beaucoup plus confortable
que celles du vieux quartier.

Writing a Story From Pictures

A series of pictures such as this one taken from Lire, Parler et Ecrire, by Bauer, Barton and O'Conner, can serve as a guide and give learners ideas for a composition without taking away the opportunity to be creative with the language.



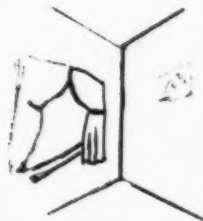
L'oiseau blessé: Tell the story in French using pictures as cues.

Teachers can create original exercises similar to the one's shown on this page simply by taking frames from comic strips and removing the words. Depending on the student's level the teacher may have him write in his own version that should accompany the cartoons for each frame. The series of frames provides the visual reference from which students invent the accompanying dialog.

GRAPHIC PRESENTATION

For object words, and verbs, pictures can be very effective. They can be sketched as below on handouts, written on the board, or shown with an overhead projector. If the latter method is used, an overlay can be prepared showing the pictures first without the blanks filled in, and afterward the student response, filled in.

It is important to drill the students on subtle differences in order to help them remember the correct usage of the terms. They see the point better if the teacher provides some effective visualization and practice. One way to present "faux amis" to students is to give them fill-in-the-blank practice drills, such as are often provided in textbooks. Samples of these drills are shown.



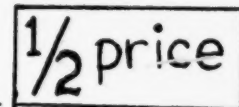
coin



pin



sale



pair

